



**WINTER SPECIAL**

**£1** U.S.\$3.00  
CAN.\$3.95

MARVEL



**The  
Pertwee Years  
reviewed!**

**Katy Manning interviewed!**

**16 FULL COLOUR PAGES!**

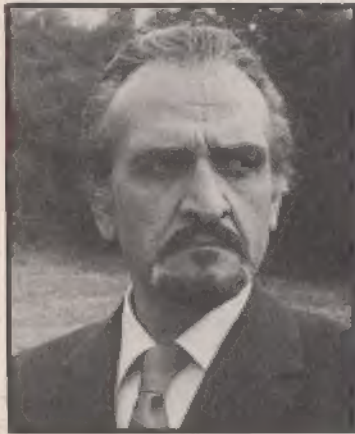
**ARCHIVES! FEATURES! INTERVIEWS!**







# DOCTOR WHO CONTENTS



**O**n 3rd January 1970 at 5.15, *Doctor Who* was born again when episode one of *Spearhead From Space* was broadcast for the first time to an unsuspecting audience. Mysterious diamond flames illuminated millions of living-rooms, glowing first red, then green. The audience was riveted by a strange, benign face swimming up before its eyes. Jon Pertwee had materialised.

*Doctor Who* had left behind the early monochrome years and was forging ahead with full colour and action-packed adventure. This new series generated a tension and an electricity that the *Doctor Who* stories of the Sixties had never been able to exploit fully. The focal point was Jon Pertwee, the new Doctor, as he sped along in Bessie, with his impressive cloak billowing out behind him, or strode over misty moorland and across sparkling scientific compounds. For five special years, he inspired our total confidence with his magnetic charm and fatherly warmth, and what better way to celebrate this era than in its own **Marvel Special?**

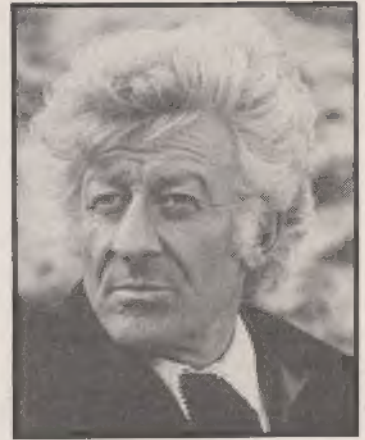


<b>THE PERTWEE YEARS</b> .....	4
We review the Pertwee era from start to finish.	
<b>KING OF THE TRACKS</b> .....	14
An interview with DUDLEY SIMPSON, famous Doctor Who composer.	
<b>ARCHIVES</b> .....	18
The Claws of Axos.	
<b>MONSTERS AND ALIENS</b> .....	23
An episode by episode guide to Pertwee's travels.	
<b>WHAT A SCREAM</b> .....	32
KATY MANNING, alias Jo Grant, tells all.	



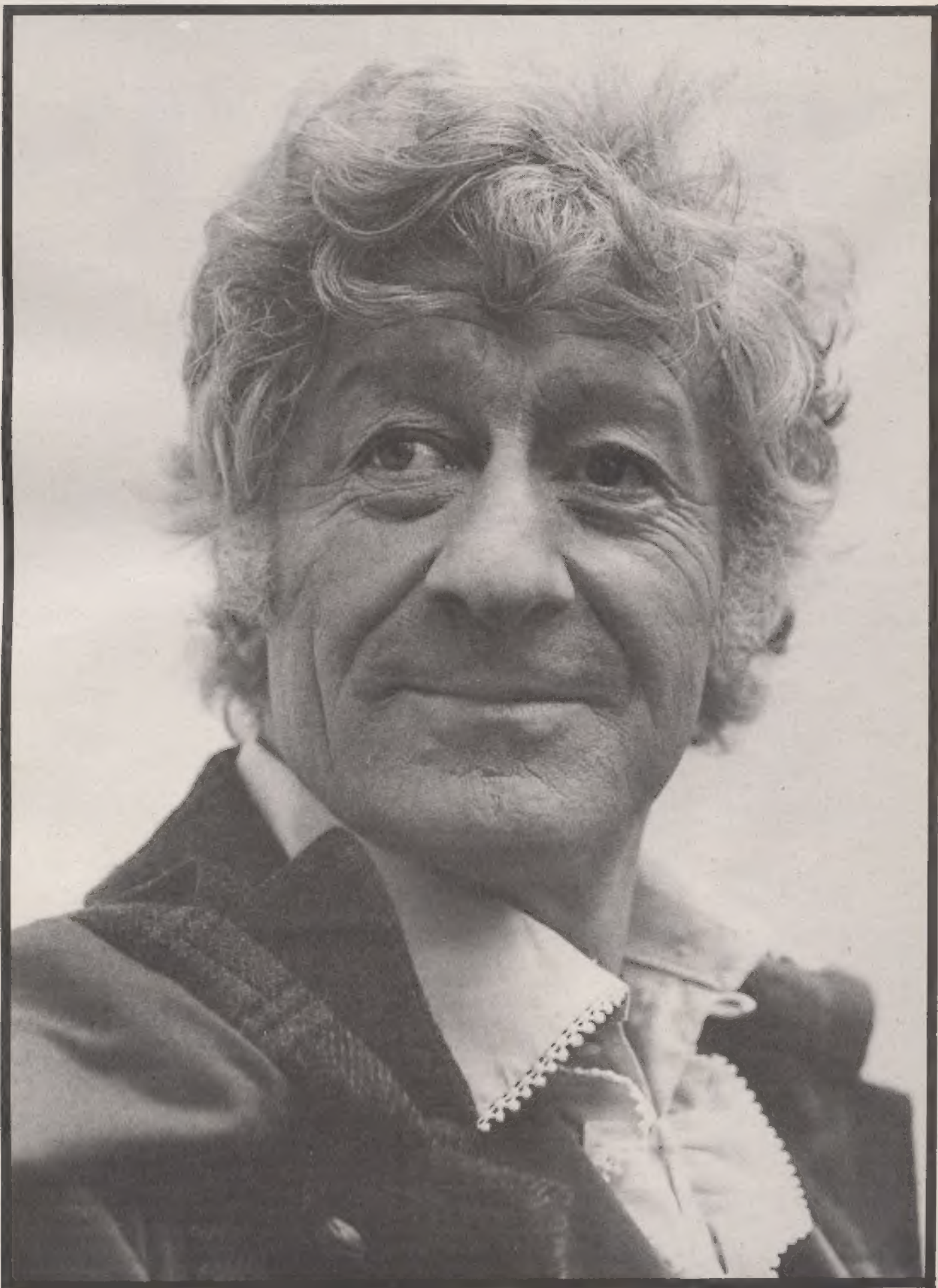
Editor: Sheila Cranna  
Assistant Editor: Penny Holme  
Art Editor/Design: Jane Hindmarsh  
Production: Alison Gill  
Advertising: Sally Benson  
Adviser: John Nathan-Turner  
Publisher: Stan Lee

Text written and researched by Richard Marson and Patrick Mulkern, with thanks to both Barry Letts and Terrance Dicks, who acted as advisers and helpers throughout.



*Doctor Who Winter Special* is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA. All *Doctor Who* material is copyright © 1985 BBC. All other material is copyright © 1985 Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. For display advertising contact: Sally Benson, 01-221 1232. Printed in the UK.







One of the most noticeable changes made at the beginning of the Pertwee era was the reduction in the length of the season, from an average of forty weeks to twenty-five.

This was an idea suggested by Barry Letts, who was directing *The Enemy Of The World* at the time (and who was selected to replace Derrick Sherwin when he and Peter Bryant left *Doctor Who* to produce the new detective series, *Paul Temple*).

It was script editor Terrance Dicks' job to find a story to launch the new format, now to be permanently Earth-based and to feature an exiled Doctor working with UNIT. Dicks approached writer Robert Holmes with these basic requirements around the end of November 1968. At this stage it wasn't even known who the new Doctor would be. But before the year was out, Holmes had been put on a kind of standby with the directive to think of a plot in case the series continued. As soon as this was decided and Jon Pertwee was announced as the latest Doctor, Holmes' commission was confirmed.

Working with Terrance Dicks, Robert Holmes decided that the new Doctor shouldn't be shown properly until well into part one. Holmes de-

scribed some of the ideas behind the story: "It was about the time plastic was coming in in a really big way – it was everywhere. As there was so much of the stuff around, I thought it would be effective to have an alien force that inhabited and used it. *Doomwatch* did a plastic scare story at exactly the same time, so it was a kind of current issue. The Nestene itself I thought of as a plasticky, swirling mass, a glob of pure instinct which spawns the Autons. The Autons come from the word autonomous, because although they were formed from the Nestene element, they weren't a part of the host form. I started the show with a swarm of meteorites landing, because in *Doctor Who* it is very rare to actually see the alien land. As this was to be a season set on Earth, I thought it would be a good grab to open it with."

*Spearhead From Space* was shot entirely on location because of a scene shifters' strike, although this only involved a minor rewrite. The ending, with Pertwee being strangled by the Nestene, was re-shot after the rushes of the first attempt were screened and it was decided they were too bad to keep in the edited episode. Producer Derrick Sherwin made a minor appearance in the role

of guard at the secret entrance to UNIT H.Q. – actually filmed in British Rail cargo premises at King's Cross Station – before handing over to his successor, Barry Letts, who arrived on 20th October, 1969, midway through the location filming of the second story *The Silurians*.

It was during the filming of *The Silurians* that more cameo appearances were made, as Terrance Dicks and several well-known actors and actresses, friends of the team, supplied their services anonymously as the dying Londoners seen outside Marylebone Station. Letts was unhappy about this, appreciating that it was depriving actors of work, so from then on it was stopped.

Letts arrived in the middle of production, so he had no control over the choice of directors for this series. They had been decided upon by his predecessors. The same strike which put *Spearhead From Space* entirely onto film, also held back the studio recording for *The Silurians*, which was beset with problems, from scene shifters' complaints to the flimsiness and limited size of the cave sets. The recording of episode seven wasn't completed until 26th January, 1970, and only then did the team embark on the filming of *The Ambassadors of Death*. This story had started life before Terrance Dicks had joined the team in 1968, and it was into its third rewrite by the time Barry Letts came on the scene. Since it was getting worse, not better, Whitaker was paid off and Malcolm Hulke rescripted it in conjunction with Dicks, who explains: "It was unworkable because David hadn't been given a clear brief. It had got to the stage where he had no idea what was expected from him."

The series was in a constant state of uncertainty – which was the reason for slips like the title of *The Silurians* including *Doctor Who* and the ... as a prefix. But Dicks says that things like this were less important than keeping the show on the road!

Part one of *The Ambassadors of Death* reached the studio on 13th February, 1970, and was then recorded, an episode a week, until 27th March, 1970. During this adventure, Letts applied for, and was given, extra time in the studio specifically to experiment with the new colour separation overlay process. These experiments were recorded, and the methods used in later episodes. For ▶

# The Pertwee Years

In late 1968 the future looked bleak for *Doctor Who*. The series was about to lose its star and its production team, and the BBC was entering the age of costly colour TV.

As the lengthy *War Games* was filmed, time was running out, for decisions and for the series. The programme bosses made their decision and the introduction of a new Doctor, Jon Pertwee put the series back on its feet ...



# The Pertwee Years

several of the action sequences, director Michael Ferguson took the script and completely reinterpreted it, in active collaboration with the men from HAVOC, the freelance stunt team.


"In that story", he recalls, "I turned one fake policeman on a motor bike into a whole ambush scene, complete with helicopters and the lot. And because they wanted to give the show a glossier look, they went along with my extravagances for a change."

It was also Ferguson's idea to try out a different kind of title sequence with Pertwee's face fading, a small 'teasing' scene, and then playing in the rest of the titles. He argued hard for it and Letts allowed it this once, but, not withstanding a similar experiment with *Inferno*, dropped the idea. He thought it was too inconsistent, preferring a regular set of titles.

*Inferno* was the first story to be recorded fortnightly, and episodes one and two were taped on 24th April, 1970. After making the next two episodes on 8th May, the appointed director, Douglas Camfield fell seriously ill. Rehearsals were still taking place in old boys' clubs and the like, rather than the specially-built rehearsal block at North Acton. They were in progress for the next block of episodes, which were allocated two recording days, on 21st and 22nd May.

Terrance Dicks vividly remembers going over to the rehearsal to find the cast, which included Camfield's wife, in a great state saying, "Look, Duggie shouldn't be carrying on, he's practically collapsing on his feet". Dicks rang Letts and said "Help!" so Letts told him to get an ambulance. The problem was Douglas Camfield just couldn't get up — he couldn't draw enough breath. After he'd been whipped off to hospital, Letts had to take over the direction of the story, using Camfield's camera script for the impending session and his own for the final recording on 29th May. It was a tense, fraught time, he recalls, with everyone on their nerves' edge.

The story of *Inferno* had grown from



Caroline John as  
Section Leader  
Shaw in *Inferno*.



Terrance Dicks' working friendship with the writer Don Houghton. Houghton was very experienced, and he had been the script editor on ATV's *Crossroads*, which was Dicks' first television job. It was the first story with which Letts was involved from the start, and together with Dicks, he created the parallel universe idea. Houghton had originally sent in an outline for a 'mohole' story, which was deemed good enough for a four episode slot, but not for seven.

When it came to recording some of the parallel universe material, it is interesting to note that the Brigade-Leader's papers were actually transcripts of the story outline! The crew visited Ealing for cut-away shots of the pressured mine shaft, while the process of the Doctor's transfer through the vortex was achieved in a similar way to the effect of the Ice Warrior guns – plastic mirrors were used in the studio, and buckled to distort the image, while the picture was then treated by CSO (colour separation overlay).

The close of that first Pertwee season saw several developments. The first was Caroline John's abrupt departure. To those who worked with her, Caroline John was a serious actress, as well as being an intense woman. She was never the greatest of friends with Jon Pertwee, who basically wanted a companion to whom he would be a father figure. Although Letts admired John's work and was fond of her personally, he didn't like her character, Liz Shaw, one little bit, saying, "She was too clever by half," and although he thinks Caroline John would have stayed on if asked, it was never considered as a possibility. Neither Letts nor Dicks thought of an overlap to write her out properly, because they felt that she'd been there such a short time that it was better to let her slip quietly away than make a thing of it.


The other development concerned the action side of the show. Terry Walsh suggested using karate, calling it Venusian karate as a joke. Letts didn't like this, because it was too violent and possibly dangerous, so he went back to Walsh who then came up with Aikido, which is a purely defensive martial art. The following season regular Richard Franklin took up lessons with the BBC Aikido club in order to master the action sequences.

Letts sums up that first year as being very experimental and a case of ►

*Faces from the Pertwee years:  
Nicholas Courtney in  
Spearhead From Space;  
Caroline John and Jon  
Pertwee in Doctor Who and  
The Silurians; Hugh Burden  
as Channing, with the  
Brigadier and Liz Shaw.*







*This page: Jon Pertwee with Neil McCarthy as Barnum, in The Mind Of Evil. Opposite, above: The Daemon; Below: The Dandy!*

## The Pertwee Years

trial and error – the show's future was still not secure, even after Pertwee had joined. One of Letts' briefs when he took over as producer was to keep an eye open for a replacement for the Saturday teatime slot. To this end he did some work on a series which never got off the ground, all about an Australian living in London called

*Snowy Black*. It was a lighthearted, innocent abroad sort of story and Letts came very close to writing a pilot episode. He says: "For a long time they just wouldn't give us the go-ahead for Jon's second season and when they eventually did it was the end of January or later, which was very late for getting in the scripts. It was, I believe, Jon Pertwee who saved the show, simply because he was rapidly very popular."

**T**he first story of the eighth season was Robert Holmes' *Terror of the Autons* and it introduced the Master, Jo Grant and Captain

Yates, as well as a new look for UNIT. Yates was brought in because Terrance Dicks thought it was ridiculous that the Brigadier's confidant was a sergeant, and that, based on the real army, he needed an intermediary. (Jo Grant's introduction is covered in the Katy Manning interview.)

Holmes comments on *Terror of the Autons*. "The elements in the story all came from plastic again. At the time there was a soap powder distributing plastic daffodils outside supermarkets and I remembered all the warnings about children not being allowed near plastic bags. Then it all came together – I suddenly realised





that all you need is a four-inch square of clingfilm to suffocate someone, the spitting daffodils followed on.

"As for the doll and the armchair, well, there were some Danish troll dolls on the gimmick market at the time and I thought they were horrible, so I used that idea. Also those plastic inflatable armchairs were all the rage, which is why I wrote in McDermott – specifically to kill him off in that chair!"

Under the conditions of his director/producer contract, Letts directed, again experimenting with colour separation overlay. After running out of filming time, he opted to shoot some scenes in the studio against still

## JON PERTWEE – THE DOCTOR

*Doctor Who* entered the Seventies with a new Doctor in the shape of radio star Jon Pertwee. To writer Robert Holmes, the name Pertwee meant only one thing – Comedy. To this end, he created a relatively comic script for the first Pertwee story – *Spearhead from Space*.

Holmes gleefully notes that it was also the first chance he got to make scripted jokes about the size of Pertwee's nose. This ploy became a big 'in joke', culminating in the *Robot* line from Tom Baker: "The nose is a definite improvement!"

In Spring 1972, Jon Pertwee was featured on *This Is Your Life*. Thames Television phoned up Barry Letts and said they wanted to speak to him in private. They came into the office, revealed who they were and said he had to be pledged to secrecy, whether he agreed to help or not.

"Anyway we did," says Letts, "and we set up this apparent trailer, supposedly filming it in the car park next to Television Centre, which no longer exists. Terrance (Dicks) wrote a script which consisted of Jon and Katy – who wasn't told either – coming out of the TARDIS and Jon had to say, 'Be careful Jo, you never know what kind of horror you'll run into on these alien planets' – whereupon Eamon Andrews was cued to come up.

"Jon said, 'Why are we doing this in the car park?' and I said, 'It'll be very closely shot, we won't actually see around the TARDIS.'

"Of course, it was all done with Outside Broadcast cameras which had Thames Television splashed all over them, so we had to hang everybody's coats over the things. We were there for the show and the party afterwards, and everybody enjoyed it tremendously."

backgrounds. The trouble was that the stills were taken with the usual wide-angled lens which then looked distorted when put behind the actors, who were being shot with studio cameras which operate on a different angle. These shots were consequently trimmed down to the quickest glimpses.

Even more time was spent on shrinking the Master's victims. Letts again: "At first it looked as though there was a lunch box on the table with a hole in the bottom, showing an actor way down on the floor. We tried all sorts of things until finally we propped him up against a blue background with a brown paper shadow. The finished shot was on screen for about three seconds, but it wasted about three hours to rehearse and record it. Those early experiments taught us the complicated techniques we use today."

*The Mind of Evil*, the second story of the eighth season, went into production after the two *Terror of the Autons* recording days (10th and 24th October, 1970). This was the first chance to see UNIT *en masse* again, complete with new uniforms. Letts had been too late to change the Sherwin/Bryant-approved uniforms of the first season, which he thought were dreadful and "not like real soldiers at all". As a result, he phoned the War Office and asked them what UNIT would wear if it really existed. He was told that they would use normal army uniforms, but with blue United Nations flashes and berets.

Letts then had his own logo designed, because, as he pointed out, to use blue would have badly affected the CSO. The story of *The Mind of Evil*, again directed by the then BBC staff director Timothy Combe, was a result of writer Don Houghton's concern with the moral issue of how much you control and change people. The same sort of idea was one he'd seen in the controversial film *A Clockwork Orange*. It was partly set in a prison because "institutions are good drama", and it cleverly included a part for his wife Pik Sen-Lim! The first two episodes were recorded on 21st November, 1970, with the middle two following on 5th December and the concluding couple on 19th December.

*The Claws of Axos* was next and was the first story from the joint pens of Bob Baker and Dave Martin. Terrance Dicks described them as "talented but mad" and their script, ▶





*The Brigadier, a key character in the UNIT years.*

## The Pertwee Years

which started life as a seven-parter, ended up as four episodes.

In the original, the Axon space-dome landed in Hyde Park, sinking into the ground and with two holes for eyes. You entered through the mouth. The first, basic idea came back to the production office in storyline form, but as thick as a finished script, with "sub plots all over the place". It took about eighteen months to get the script together, and Terrance Dicks found he needed to give help planning the basic structure and say "this is what happens, now write it your way".

The location filming took place in the depths of winter and director Michael Ferguson found he wasn't getting enough light to shoot in until ten in the morning, with the light going by three in the afternoon. Consequently he found himself ditching literally pages of camera script and pruning it down to one shot. Episodes one and two went into the studio on 22nd and 23rd January, 1971, with three and four following on 5th and 6th February.

**A**fter *Colony In Space*, recorded on 5th and 6th March, 19th and 20th March and 2nd and 3rd April, 1971, came *The Daemons*, possibly the greatest Pertwee story of them all, and certainly the most popular for both the cast and the crew. Barry Letts explains, "I had the idea in the first place, based on the audition piece I'd written for Jo Grant and Captain Yates. Terrance Dicks said why not expand it? Bob Sloman was a local friend of mine, a playwright who'd written a lot for the stage but nothing for TV. We talked and talked and talked and out of this got the shape of the thing. Then Bob went away and wrote an episode which I then took and completely rewrote from the beginning. We never actually sat writing the script together. I got books about black magic out from the library until I'd become a mini-expert. I suppose writing is a bit like being a barrister and getting a brief."

The director of *Colony In Space* was BBC staffer Christopher Barry, who had a lot of the show on film: "The most difficult bit was the helicop- ▶





# NEW FROM *Dares* FOR 1985

## THE BOOKMARKS

An exquisite range of 18 full colour, varnished markers, beautifully printed on quality card, with multi-coloured graphics and titles, many gold and silver foiled. With graphics on the reverse with space in which to write, they can be used for your books, to send, as gift tags, mobiles, stickers and other uses. Available as two sets of nine different designs, each shrink-wrapped and labelled.

**SET A:** The Doctors (the 1st to the 6th), Omega and Sea Devils (2 different)

**SET B:** Davros, The Daleks (2 different), Sontarans, K9, Cybermen (2 different), The Dark Tower, and The Tardis.

**EACH SET £1.99 (plus 40p P&P).**

## THE ARTCARDS

A full colour range of attractively presented Andrew Skilleter paintings printed to the highest quality on varnished card, on the reverse of which there is ample space to write. A set of nine large size card designs you can send or collect, each pack shrink-wrapped and labelled featuring. The Five Doctors, K-9, Sontarans, Cybermen, Cybermen on Gallifrey, The Sixth Doctor, The Sea Devils, Davros and the Daleks and Omega.

**EACH SET £3.50 (plus 40p P&P)**

## TIMEVIEW

### THE COMPLETE DOCTOR WHO ILLUSTRATIONS OF FRANK BELLAMY

The first Doctor Who book from Who Dares featuring the definitive collection of the Doctor Illustrations by Frank Bellamy completed for the Radio Times magazine in the 1970s. A superb collection of work by one of Britain's greatest dramatic illustrators with a unique commentary by his son, David Bellamy, and story synopses. Sixty illustrations in full colour and line from the Pertwee and Baker years. 56 pages/268x210mm.

**Paperback £3.95 Hardback £5.95 (Plus £1 P&P)**

## STILL AVAILABLE!

### DOCTOR WHO: THE CALENDAR 1986

The Best Doctor Who calendar ever produced!

- New Paintings by Andrew Skilleter
- A deluxe production with Full Colour throughout
- 12 pages plus cover
- Space for Daily Entries
- Wire Bound in Blue
- 340x280mm.

Send now for a collector's item that will last beyond 1986!

**ONLY \$5.50 incl. P&P**

## POSTER PRINTS

Paper and a Deluxe Laminated edition send for details.

All products available from Fantasy Stores and Bookshops across the UK or from WHO DARES direct. A leaflet setting out the entire WHO DARES COLLECTION is available on request.

All Orders, with cheques & postal orders payable to Who Dares to:

**WHO DARES PUBLISHING, 3 Durrant Road, Bournemouth, Dorset BH2 6NE**

Don't forget to write your order, name and address CLEARLY please.



# The Pertwee Years

ter chase. The film cameraman was roped into the 'copter with a two-way walkie-talkie. I gave him directions from the ground and we didn't know what we'd got until the film was processed. The Morris dancers I brought in and interviewed over at Hedington Quarry, and they came into some of our pre-filming rehearsals.

"The worst thing was waking up one morning to find a thick sheet of snow had fallen. I saw the driver who was to bring Bessie (Pertwee's car) to the location, steering it through Marlborough High Street, standing up in the front seat with his foot on the accelerator, operating the windscreen wipers by hand because the motor wasn't working properly. We were supposed to be filming at the Heat Barrier that day — of all the ironies. We swept the snow to one side, spread soot on the ground to look like scorch marks and then took an early lunch. By 1.30pm it had thawed and we were all right."

The final high shot was taken, not from the church, but from a specially hired cherry picker. In the studio, Christopher Barry worked out the CSO for Azal's growth very carefully, deliberately directing Stephen Thorne to move his feet and turning the axis of the picture to make it look more convincing and thus menacing.

After filming had finished on this last story of the season, the studio work followed. The first session was on 11th May, the second on the 19th and the third on the 26th.

Barry Letts remembers Damaris Hayman, who played white witch Miss Hawthorne, coming to him one evening and saying, "I have a friend who is a witch and she asked me to compliment you on the research you've done, because it's remarkably accurate. The big difference, of course, is that you talked about the horned beast instead of the horned god, but then I suppose you'd have to at six-thirty on a Saturday afternoon!"

*The Daemons* was the last story to be shown in an odd number of episodes. From the next season BBC programme planning, now committed to the series, opted to rationalise the



*Above: Two astronauts from The Ambassadors Of Death. Below: Caroline Shaw and Jon Pertwee share a lighter moment in The Ambassadors Of Death.*





show's allocation to 26 episodes per season – a proper six months. From this season onwards, every story was also given two studio recording days per pair of episodes, starting with *Day of the Daleks*.

Letts adds: "Before we introduced the two-a-fortnight idea with *Inferno*, we recorded one episode a week with one studio day, culminating in one-and-a-quarter hours' recording in the evening. This was always tight, and was often extended to one-and-a-half hours.

"When we started the new plan we were given two studio days per pair of episodes, with a recording session of two-and-a-half hours in the evening of the second day. After a while the complications of CSO persuaded them to give us one hour's pre-recording in the first evening. This gradually expanded until with *Day of the Daleks* we had the full two-and-a-half hours each day."

According to Terrance Dicks, "*Day of the Daleks* started as Louis Marks' story about time, and the guerrillas trying to alter it. We wanted something special to launch the season and the Daleks were due for a comeback, so we promptly persuaded



*In control as ever ... Jon Pertwee in The Green Death*

poor Louis that was what his story needed." The director chosen was Paul Bernard, who had directed a script that Barry had written for *Emergency Ward Ten* before joining *Doctor Who*. Bernard is a man of many talents, who started as a designer and who used to disappear into

the deep country to paint. He has also directed documentaries and other programmes, so his drama career was only a part of a whole range of interests.

The team filmed at a grand house in Gunnersbury Park, and then used Brentford for the wasteland and tower blocks. Some of the windows of the tower blocks were 'wiped out' artificially to make the scenario even bleaker. At the end of the story, a recorded scene featuring the Doctor and Jo meeting themselves as at the beginning was cut due to time shortages (but retained in the book). These scenes were the addition made by Barry Letts and Terrance Dicks to the finished script, playing on a favourite theme of theirs – time anomalies.

"We worked out this idea that time is a spiral, rather than a series of parallel lines. Thus it's easy to travel a hundred years but enormously difficult to go back five minutes. In other words, one could drop down or jump up the spiral but it was much harder to creep back just a bit. We also established in *The Three Doctors* that enormous energy was needed for the

*Continued on page 37.*

# Image Merchandising T & Sweatshirts

© Watermill Productions Ltd. 1985



**DRAMATIC TRIPODS PRINT**  
Red/Black/Green on White T SHIRT  
100% cotton £3-99 inc P&P.

\* Phosphorescent & Red on Black Sweatshirt  
50% cotton 50% acrylic £7-99 inc. P&P.

\* THIS PRINT GLOWS GREEN IN THE DARK  
British made. All shirts machine washable.

Post by 12-12-85 for Xmas



© B.B.C. 1985

## BY POPULAR DEMAND

Pocket size Blue & Black print

Grey 50/50 Sweatshirt £7-99 inc. P&P.  
Image Merchandising Ltd., Stonesfield, Oxford.

### ORDER FORM

TO: Image Merchandising Ltd,  
The Cross, Stonesfield, Oxford OX7 2PT  
Please supply

26 28 30 32 S M L

Tripod T shirt £3-99

Tripod S shirt £7-99

Doctor Who £7-99


Cheque P.O. enclosed \_\_\_\_\_ (Sterling only)

Name (print) \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Please allow up to 28 days for delivery



**D**udley Simpson's talent for music first came to light at the age of four, in his home town in Australia. "My grandfather had a piano, and one day when my mother took me round to see him, I sat down in front of this piano and played the National Anthem on one finger," Dudley remembered. "That's where it all started. They never had me taught; I played by ear until I was nearly eleven. I learnt to play all the popular tunes of the day, and my father used to sing a bit, so I accompanied him.

"This all went on round at Grandpa's place, until eventually they bought me a piano at home and I could play whenever I liked. Then my parents had me taught by a lady in East Malvern, which is where I come from, and it was very hard for me to adjust from doing my own thing, to having to do it the right way.

"By the time I was sixteen I was playing as an accompanist on two radio stations in Melbourne, playing for various children's shows and for several singers. I took part in a *Sun* aria competition – that was the big national newspaper. The winner nearly always became famous.

"Then came the war, and I was drafted in at the age of nineteen. I was only in the militia. They asked you to write down what you'd prefer to do, so I wrote down A.A.S.L. – that's Australian Army Searchlights, so I could continue with my music. Well, they couldn't get me in that. I was put in the A.A.S.C., which was driving trucks and things, and I'd never driven in my life! So they taught me to drive and I went all over the place.

"I was in New Guinea for over two years jungle-fighting, driving trucks across minefields and the like. I was in the North of Australia for nearly two-and-a-half years before that, so not much music came my way."

It was as a result of one of several hairy wartime

adventures that he was approached by "an American fella by the name of Mac Morgan. He said to me, 'I've heard about you. You're a piano player. I'd like you to get those fingers moving and help me on some 'concertizing'. We haven't got a piano player, and I'd like it to be you'. So I did quite a lot of concerts towards the end of the war."

Following the war, Simpson opted to further his studies at the Melbourne Conservatorium of Music, and took a Diploma in Music with Honours. Then he joined Edward Borovansky's ballet company, and in 1956, Borovansky had made him the musical director of a new tour. This up-grading brought him to the attention of



*Simpson also composed for Colony In Space.*

several big names from Britain's Royal Ballet Company, including Margot Fonteyn, and he was later to accompany Fonteyn, Rudolph Nureyev, Beryl Grey and David Blair on several world tours.

Around this time, Dudley journeyed across to England, where he maintained his connections with the Royal Ballet in rehearsals and classes. "I didn't get a break conducting until Brian Ashbridge introduced me

# King OF THE TRACKS

Australian Dudley Simpson is famed as the most prolific composer of *Doctor Who* music.

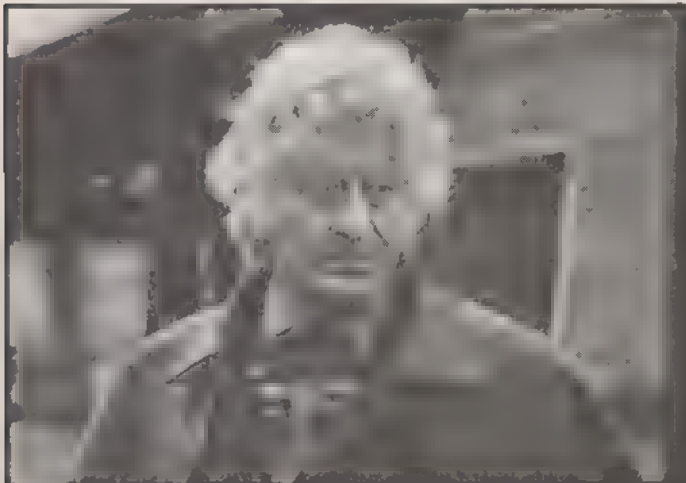
From 1964 to 1980 he wrote music for over 300 episodes of the show. Here he recalls the hectic, but enjoyable years he spent on the series.





*Caroline John played a scientist in the new series.*

to Hugo Rignold, the then musical director at the Royal Opera House. He said, 'So you're a conductor are you? All right. How would you like to go on next Saturday?' And I said: 'Yes please!' No rehearsals, and I'd never conducted an orchestra of that size before. In Australia



*From The Green Death, and below, The Time Monster.*

you'd be lucky to get thirty people at the most – there were seventy in this band.

"I became chief guest conductor for the Royal Opera House in the early Sixties, and conductor on the touring section of the ballet, going all over Europe and the



Middle East. So I got a great deal of experience conducting, but what I really wanted to do was write."

### ***"The music was played live to the actors."***

"I was at a party in Holland Park, and I was introduced to this little fellow, a television producer. He said: 'I'll give you something. It's called Jack's Horrible Luck'. He was called Gerard Glaister. That was my first show. A little while later (this was 1962) I was asked by Gerard to compose for *Moonstrike*. Someone had already done the music for it, but all the directors agreed it was terrible. So they came to me.

"At the time I was living in a grotty basement flat down near Notting Hill Gate, and I didn't have a piano. Gerard said he could get me a piano up at the BBC, and I could sit up with it all night if I liked. Anyway, all my friends went off to Chelsea and bought one for £5, and humped it down into the basement, and I was able to do it. *Moonstrike* went on for about two years. God knows why! It was a terrible show, but my name was up on screen. I think that's how I got my first *Doctor Who*. I was contacted by Mervyn Pinfield, who directed that first *Who*. J. 'Planet of Giants' they called it."

Dudley Simpson belongs to a time when the history of *Doctor Who* hadn't been regulated by fans, and stories were often referred to as serial AA or 5M. "The one where they went down the plughole? I remember they'd made a giant telephone which only just fitted into the studio, and a scene with some gigantic crazy paving. I used plain piano music for that story."

In the early days of *Doctor Who* when episodes were recorded continuously, scene by scene, the music was actually played live to the actors. "It was all pre-recorded. They used to play it to the people on the floor, and say this is your music, try and work to it. It sounds a bit ridiculous, but it gave the actors a good cue. They used to say it helped them to put some feeling or action into it."

Simpson was to compose regularly for the show over the next few years. "There was no pattern to it in those days. Half-dramas, light-hearted stories, Marco Polo... funnily enough they got out of that." He remembers the music he scored for *The Celestial Toymaker* very well. "I could just sit down and write that again. I used a clarinet, an organ, and a xylophone – or woodblocks. A sort of clockwork effect."

With *The Chase* and *The Lionheart* also under his belt, Simpson went on to do many Patrick Troughton stories. For *The Underwater Menace* and *The Macra Terror*, he made full use of the new electronic organ installed at the BBC's Radiophonic Workshop in Maida Vale. "It was a very cumbersome machine, and someone had to hold the stops out for me while I played the keyboards. We achieved some very unusual sounds for the time." The very ominous, bassy theme for the Daleks in *Evil of the Daleks* in 1967, made on the same organ, was apparently based on the underbeat of the title music.

### ***"We had to work to stop-watches."***

Producing the music before the episodes were made could present quite a problem; how to judge what was required and the exact length of the music. "It was guesswork. With early *Doctor Whos* there were no videos, just a script. It would be, 'I'm sending you a script for four episodes of our new serial. Have a look at



it, and come and see some of the studio work.' Before it was edited, they would point out, 'Here's a spot that will interest you, Dudley. We'll have some music here. It was all very vague. We had to work to stop-watches.'

The greatest facility brought in for composers was the Timecode. This is a time display, which, when superimposed like a subtitle onto the bottom of the video image, gives an accurate measure in minutes, seconds and tenths of a second. It was first used on *Doctor Who* for *Terror of the Autons* in late 1970, and it enabled Dudley to write the music to the second, instead of a variety of themes which might often run out, or be chopped short.

'I'm very proud to say that Timecode was brought in as a facility for me. There were lots of teething problems, of course. But no one could help us as we were all new to it. I used to work a lot with Dick Mills, who was a pretty clued-up engineer, but even he couldn't figure out how to make it easier for me. I used to get calculations in fractions of seconds, and that's no good in music. I never twigged until about a year or two later, but now it's as easy as pie and everybody uses it.'

The major turning point in *Doctor Who*'s music came when Brian Hodgson suggested to Barry Letts that they made use of the new synthesizer in the Radiophonic Workshop. 'Barry loved it when he heard it, and I went on to do *Terror of the Autons* through to *Curse of Peladon* all by myself. Brian and I'd go off for deep-fried Kentucky chicken at six in the morning from Maida Vale, because we could synch up the tape-recorders all around the room and leave them running. It was

hilarious but it worked.

'Every now and then they'd go mad and ask for something special. *Spearhead From Space* had eight musicians and they had to pay for them. Usually, the music would be the final consideration, in accordance with their budget, and if I could do something with two musicians they would be very pleased.' One interesting idea Simpson had at that time was to compose themes to identify certain aspects of the show, notably UNIT and Bessie, and most memorably the Master. 'There was a thought at the time that the Master was becoming more of a character than the Doctor. They were worried that he might be taking over. Jon Pertwee was very worried.'

### "I got pulled up once by a policeman . . ."

In 1972, Simpson reversed tactics and went back to his old approach. '*Doctor Who* had very good visual effects and plain music could complement it beautifully. Electronic music and electronic effects didn't contrast as well. I think that's one of the problems today, although they might not like me saying so. Brian and I decided to go more instrumental, to bring in more musicians, without zizzing it up on the synthesizer all the time. It did seem to work better that way.'

'Barry [Letts] often used to call me back in to tone down the music. I'd be terribly busy on the next story, and he'd beg me, 'I'll pay you, I'll send you a taxi.' On *The Green Death*, there was one scene with a poor chap all in a daze walking along this parapet, and he went

**FREE** when you subscribe to **The Doctor Who Magazine** – TWO SPECIALS during the year!

Yes, take out a subscription to the official **Doctor Who Magazine** and we'll deliver your copies direct to your door for a year – plus two Special Issues per annum, as they are published.

Just fill in the coupon below and send it, with a cheque/P.O. for £11.00 UK; £20.00/US\$30.00 Overseas to the address below. Make cheques/P.O.s payable to **Marvel Comics Limited**.

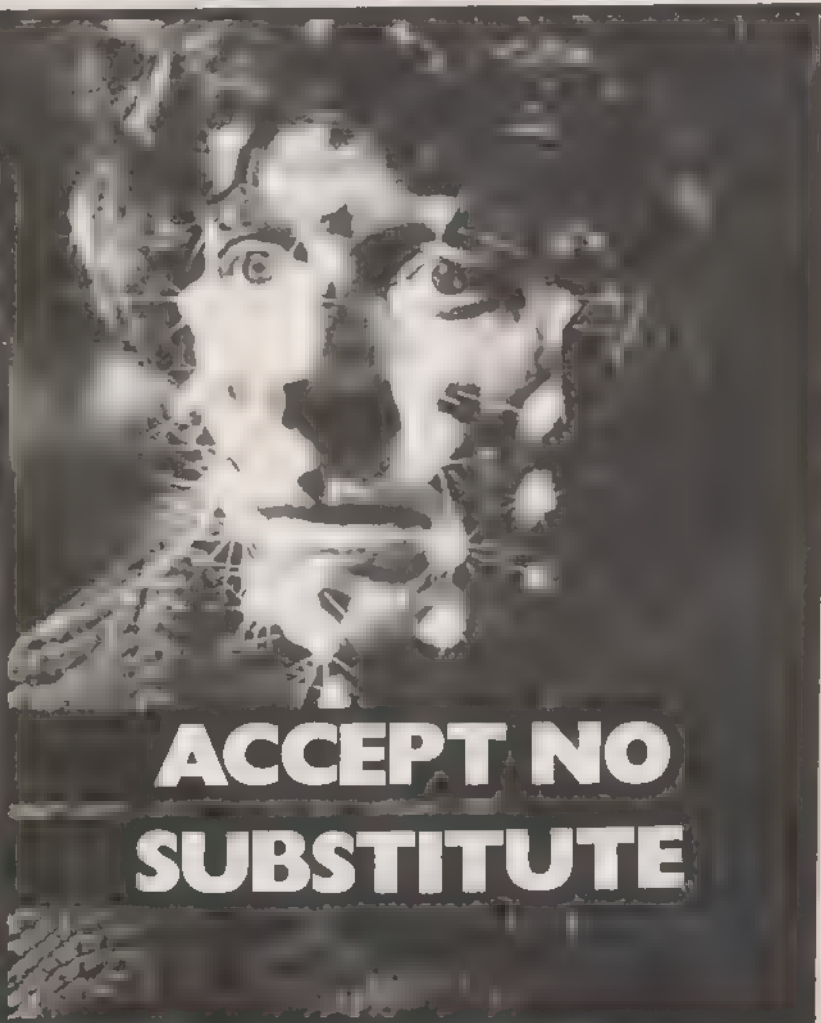
Send your coupon with your cheque/P.O. to: **Subscriptions Department, (Doctor Who Magazine), Marvel Comics Ltd., 23 Redan Place, London W2 4SA.**

NAME.....

ADDRESS.....

I enclose my cheque/P.O. for £11.00/£20.00/US\$30.00\* made payable to Marvel Comics Limited

\* Delete whichever inapplicable Offer expires January 31st, 1986.



**ACCEPT NO  
SUBSTITUTE**



bang over the edge, and splattered on the path below. Barry said it was horrible. ("I can't show that to the kids!") We put a gong or something silly on it, and it took away the sting.

"That was Katy Manning's last story, where they said goodbye on the sunset. We had to have some romantic music there. She had a very husky voice towards the end, as if she drank too much black coffee, and of course she smoked like a trooper. All the time. She was lovely though.

"I used to sit up all night doing *Doctor Who*. It used to be such a rush. I would have to deliver music to my copyist at all hours of the night. I got pulled up once by a policeman, who said I'd been past him three or four times each way. I said, 'It's all right. I'm delivering music.' 'What for?' When I told him he said, 'What? *Doctor Who*? Well, you'd better be going on your way, then'."

Dudley Simpson is certainly an established pro, and a lot of television people give him free reign. "Knowing I've had a great deal of experience, I think most people leave it up to me. A lot of the directors don't even come to the recording sessions. It would be a waste of their time. It was often like that with *Doctor Who*. I was usually contacted by the production unit manager. At one time I would have dealt with the producer or a director; now there's this man in the middle who sorts out the money problems, and takes the worries off their minds.

"The post may have a different title now, but it's where John Nathan-Turner started. He would ring me up saying, 'You know what I'm ringing you about.' He'd send me the rough video, and I'd take it home, study it, and write to the Timecode."

Around 1977, Simpson made two television appearances for *Doctor Who*, first for *The Lively Arts*; *Whose Doctor Who?* documentary, when the cameras filmed him in a recording suite at work on *Talons of Weng Chiang*. A few weeks before, he actually appeared in the series, in the same story, as a conductor in the Victorian Music Hall. "They had me dolled up in a set of tails, and I conducted to my own music, which I'd recorded beforehand. That was Philip Hinchcliffe's idea. He was a very good producer. Very visionary. He used to encourage me more than any of the others, and I appreciated that."

**"He wanted to wipe the slate clean . . ."**

Towards the end of Dudley's tenure, the most memorable piece he wrote has to be for *City of Death*. "Wasn't that a smashing story? Lovely to write for Tom Baker, running around the streets of Paris. That theme is what we call a city skyline. I also remember a very slinky bit when a girl came into Julian Glover's bedroom. Graham Williams did that one."

But it seemed that Dudley's days with *Doctor Who* were numbered. "The BBC decided to refurbish the whole of the Radiophonic Workshop, and said they were sorry but they couldn't allow me the facilities it offered any more. I'd been so at home there. I could find my way around that marvellous synthesizer like I could my own bed.

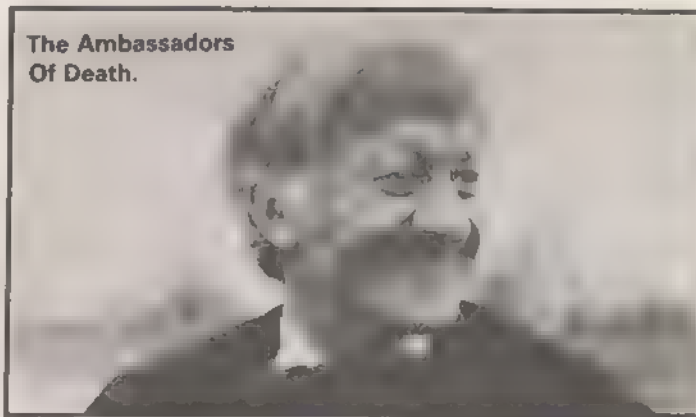
"But all of a sudden I had to do *Doctor Who* with all music, simple music, and it wasn't as good. You know, I

needed those effects, just that little bit, to lift it and make it gel as science-fiction, rather than as pure drama. So that might have been contributory to John Nathan-Turner changing it all when he took over. He wanted to wipe the slate clean, and start all over again. I was told I was no longer needed, and the Radiophonic Workshop did all the music themselves."

It is a great shame that the last story he was commissioned to write for, *Shada*, never reached the finished stages, due to an internal dispute. "It came as quite a blow. First of all it cut my earnings down by over fifty per cent, and when I was doing *Doctor Who* there was very little time to do anything else. Fortunately I did have *Blake's 7* to fall back on, but you can get pigeon-holed very easily in British television. Some people are in light entertainment, some drama, some classical. Having made a success on *Moonstrike*, through years on *Doctor Who* and *Blake's 7*, people would say, 'Oh Dudley, he's a drama queen!'"

Simpson may have drifted completely away from *Doctor Who*, but he kept in contact with his colleagues at the BBC. He wrote the theme music for *Blake's 7* and the incidentals for all 52 episodes. Later, he teamed up with Barry Letts and Terrance Dicks on the Sunday afternoon classic serials. Most recently, he's been working with Dicks on *Oliver Twist*. "Terrance and I were

The Ambassadors  
Of Death.



discussing *Doctor Who* on location. He said what he doesn't see now is the frightening element, the kids cowering behind the couch, even at the title music. And I agree. The Doctors have lost the charisma that Jon and Tom possessed. I'm surprised it's got such a following now actually. My little son's eleven, and he switches it off. Not because I don't do the music any more, but because he thinks it is pretty twee.

"They tell me they see my name on the screen all the time in Australia, on the episodes going back as far as Jon Pertwee. They're very bad at paying royalties. So is America. I've missed a fortune!"

Dudley's other recent work includes *Duet For One* with David de Kaiser and Frances de la Tour and the BBC's final Shakespeare presentation *Titus Andronicus*.

It is to Dudley Simpson's credit that for so many years the music enhanced the menace and subtlety of *Doctor Who*. Imagine *Terror of the Autons* or *City of Death* without his contribution to the atmosphere! He concludes; "I loved *Doctor Who*. I think it was the greatest challenge of my life. Every story was different. Every episode presented a challenge. Every moment . . . They were funny days. I miss them all!"

Patrick Mulkern and Richard Marson.



# A R C H I V E S

## EPISODE ONE

Drifting through time and space, its destination Earth, is a strange elongated spaceship. This spaceship is unusual. It seems to be alive, it pulses like living tissue, and is not made of ordinary minerals. Down on Earth, UNIT personnel are busy tracking the path of the ship, which suddenly begins to descend on direct collision course with the planet. The alarm is raised.

Elsewhere in UNIT's headquarters, the Brigadier is having trouble with a ministry official, one Mr Chinn. Chinn is furious that the Doctor appears to have no official file, and is in a rage when the Doctor himself barges into the



room, unsettling the officious Chinn still further. Just outside the Brigadier's office, Jo has met top American agent Bill Filer. Filer is here to liaise with Britain's authorities about capturing the Master.

They arrive to find Chinn and the Doctor in the middle of a huge argument. The Doctor is complaining about Chinn's petty obsession with the localised matters of Earth, and derides him for having no sense of duty to the universe in general. Filer begins to talk about the Master, who the Doctor says has probably left Earth by now. All this talk of the evil renegade confuses the flustered Chinn, who demands to know who the Master is. Filer tells him that this isn't possible as Chinn is a security risk!

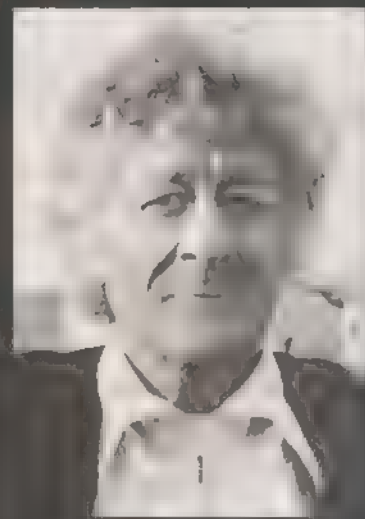
Just at this moment, Yates bursts into the room with the news about the U.F.O. – it looks as if it's going to attack. The whole operation transfers to the radio room, where Chinn announces that he has sought and received permission to send out a missile strike and blow the alien object to pieces. However, the missiles hit nothing, as the ship seems to have landed somewhere on the South Coast. It is decided that a UNIT convoy will meet it to investigate, but Filer, trying not to cause trouble with Chinn by going with them, leaves first for the same destination.

Meanwhile an old tramp, busy scouring the land for anything interesting or valuable, falls off his bike into a large pool when a searing white light engulfs everything. After he has recovered, he sets off towards the light, which is in fact the effects of the spaceship landing. Before he can get any further, Old Josh, the tramp, is absorbed, examined and destroyed by the spaceship, which seems to speak as one living entity. Outside, Filer arrives before the UNIT convoy, and starts to examine the exterior of the spaceship. He is absorbed just as the convoy arrives, although unlike the tramp, he is deemed intelligent enough for retention.

Inside a hastily set up mobile H.Q., the Doctor is introduced to Sir George Hardiman, head of the nearby Nuton Power Complex and Doctor Winsor, head of research. Hardiman points out that any hostile action against the spaceship could be extremely hazardous, since the Nuton Power Complex houses most of Britain's nuclear energy. The Doctor adds that the spaceship is actually buried deep in the Earth's crust, and that what appears on the surface is only the tip of the iceberg. A heavy, throbbing heartbeat is being picked up from the whole ship.

Telling Jo to stay inside the H.Q., the Doctor leads the others out to look more closely at the ship. A vast doorway appears for them to enter through, which they do, followed immediately by Jo, who hides in an alcove as the Doctor's group are scanned by the ship. She disappears down a corridor as the

# The Claws of Axos





With Roger Delgado as the Master, unaware of the Axon Monster behind them.



The Axon humanoids – monsters in humanoid guise.

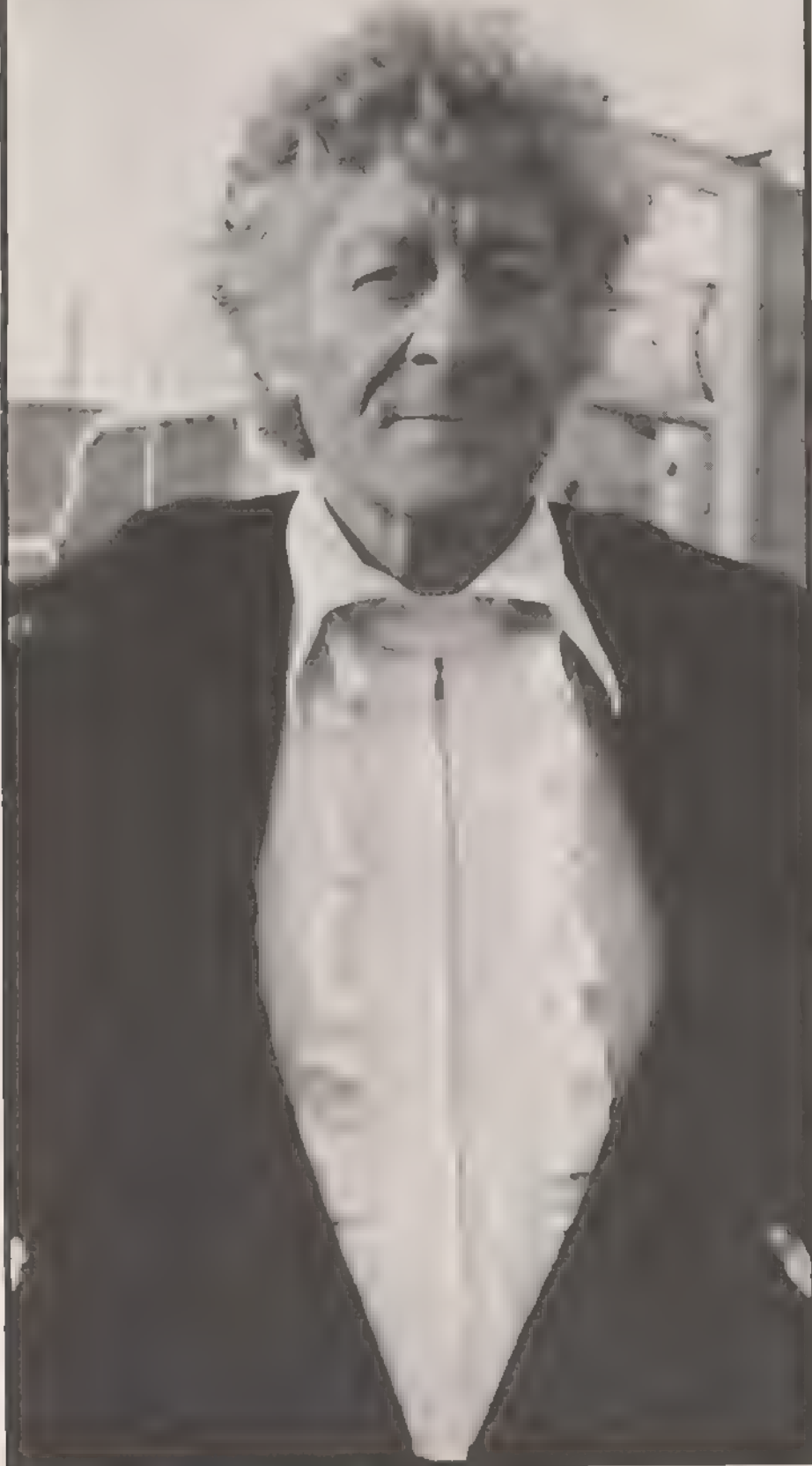
Doctor and company are finally introduced to the Axons – the beings within the ship. They announce they have come to Earth for help, because their own planet is totally drained of life and energy. They offer in return Axonite, the stuff from which the ship (Axos) was grown – they are organic creatures. They demonstrate Axonite's amazing powers, which could solve all food shortages, as just a little of the stuff grows anything organic. Chinn wants to claim it for Britain, but the Doctor expresses doubt. They are given time to decide. Elsewhere in the ship, Jo hears Filer's voice calling for help. Following it, she is greeted by a vile tentacled creature which seems to have grown straight out of the wall. She screams.

## EPISODE TWO

Filer is being held captive in a small



*Opposite: the changing forms of the Axon monsters; Bernard Holley, Z-Cars star, played the chief spokesman of the Axons; Patricia Gordino was an Axon Woman; far right: the evil monsters.*



room. Being held with him is the familiar form of the Master. Hearing Jo's screams, the Doctor dashes off to find her, followed by the Brigadier. Winsor, Hardiman and Chinn stay behind – Chinn agrees to go and sort things out with Earth's authorities, leaving the other two behind. Winsor determines that the Nuton Power Complex should have Axonite to itself. Meanwhile, the Doctor and the Brigadier have found Jo, who has fainted. She says she heard Filer's voice, but the Axon man says this was only an hallucination. They go back to the others. Outside in the mobile H.Q., Chinn has got in touch with the Minister, who has given him permission to do what he needs to secure Axonite for Britain – with Chinn's head on the block if the plan fails.

While the Doctor is still doubtful about Axonite, he can see that Winsor is determined to have it, so he offers his help in analysing the substance before anything more is done. The Doctor is unsure about Chinn, feeling that he shouldn't be allowed to have Axonite, while he quickly deduces the selfish scientific aims behind Winsor's desire for the stuff.

The Master is trying to persuade Filer to help him escape. He tells the American that Axons are the scavengers of the universe, with no home planet, travelling about absorbing the life and energy of other worlds. He claims he was forced to bring them to Earth and he tells Filer that their only hope of escape is if the gun Filer has succeeded in pulling from his pocket can be fired at the exact nerve centre of this chamber. Filer shoots and in the ensuing chaos, both he and the Master run off down a corridor.

Jo is convinced that the Doctor wants to use Axonite to repair the TARDIS and escape from the Earth, a fact the Brigadier can appreciate. He is more worried about Chinn, however, who suddenly appears with the Axon man, announcing that Britain now has the exclusive rights to Axonite. The Brigadier refuses to accept this, taking charge of the casket of Axonite and herding both Chinn and Jo from the ship. Unfortunately for him, once back in the mobile H.Q. it becomes clear that Chinn has the



regular army on his side. The Brigadier, Yates and Benton are all arrested. The regular army Captain, a man called Harker, escorts them away from the H.Q., leaving Jo and the Doctor, who he thinks are civilians. As soon as he is gone, the Doctor tells Jo he believed her story about Filer all along and that he wants to know more about the creature she saw.



Filer and the Master are both caught by some of the tentacled creatures Jo saw earlier – one and the same creatures as the humanoid Axons, undisguised. The Master is taken back to his cell, while Filer is dragged off to the replication centre.

The Doctor, back in the H.Q., tells Jo that they must search the interior of Axos for Filer, but no sooner has he said this than both Harker and a triumphant Chinn arrive to announce that there will be no search. The Doctor is taken to the Nuton Power Complex to assist Winser in his research. Back in Axos, the Master is told that Chinn's exclusive rights to Axonite have to be broken, otherwise the aliens will not be able to suck the maximum nutrient value from the Earth. The Master goes to arrange the world wide distribution of the stuff, first being warned that he is not irreplaceable. At the Nuton Power Complex, Winser and the Doctor have put the Axonite inside the Particle Accelerator, which is connected to the base's reactors. Winser is excitedly explaining how time travel could be achieved with

its help, and the Doctor cons him into bringing the TARDIS to the base – claiming that this would help Winser's experiment. The duplicate Filer has been ordered to find the Doctor and to bring both him and the Axonite back to the mother ship.

The real Filer begins to try to edge his way out of the ship, while the Doctor and Winser disagree on how best to analyse the Axonite. Filer escapes and heads for the Nuton Complex. He gets there just in time to help the Doctor destroy his replica. However, while the Doctor is kept in the lab, Bill is taken to the same room as Jo and the Brigadier, where they have been locked up. Meanwhile, the Master has sent out a message to the world concerning Axos, and has returned to Nuton with the Doctor's TARDIS, having hypnotised its UNIT escort. Alone in the lab, the Doctor has started accelerating the Axonite particles. This has a dramatic effect back in Axos as well as the Complex, where alarms alert everybody to the growing Axonite, which appears to be absorbing all the base's nuclear power. Suddenly, it bursts out of the chamber and absorbs Winser. The Doctor real-



ises that all of Axos is one living entity, whatever its form. Both he and Jo are taken by the Axos creature.

### EPISODE THREE

The Brigadier is at last able to contact his superiors in Geneva. He

is told that the world now knows about Axonite, and that he must take charge of security while Chinn is to act as distribution manager for the stuff. In the lab, the golden Axonite man is explaining to Chinn and Hardiman that Jo, the Doctor and Winser were destroyed because they tried to interfere in the Axonite composition. The Axon man warns that such an occur-



ence must never happen again.

Back in the Axon ship, Jo and the Doctor come to as prisoners. They are taken to the heart of the ship where they are told that Earth is to be sucked dry – but only if Axonite is activated over the next 72 hours. They want the Doctor's knowledge of time travel.

The Brigadier sets up a search for Jo and the Doctor, while Filer, knocked unconscious during the Acceleration, is taken to hospital to recover. By a ruse the Master gets inside the Doctor's TARDIS, now positioned in a corner of the lab. He is angered to find it in need of repairs. By threatening to age Jo to death, Axos forces the Doctor to try to contravene the laws of Time to allow Axos to time-travel and carry its parasitic evil across a wider landscape. Axos plans to use the power from Nuton to extend their limited time travel facility, with the Doctor's help.

Chinn has finished supervising the distribution of Axonite, which is now on its way all over the world. Filer has told the Brigadier what he knows, but as the Brigadier goes off to find Chinn, he is alerted by ►



one of his men – the Axon leader has burst into the base and is busy making its way to the reactor. The Master is, at the same time, cannibalising the Particle Accelerator for his repairs. The Brigadier and Yates try to stop him, as Hardiman declares that there is a massive power build-up in the main reactor.

The Master says that he will help, given his freedom. He plans to connect the power from the main nuclear reactor through the TARDIS and then straight to Axos in one great surge instead of gradually, thus causing a kind of brain-storm. The Doctor and Jo are still trapped inside Axos – as the Master points out it's their lives against saving the world. He reaches forward and pulls the lever that will destroy not only Axos, but the Doctor and Jo as well.

## EPISODE FOUR

In the chaos caused by the power surge, the Doctor and Jo manage to make their escape. Very quickly Axos rationalises the power surge and begins to reverse it. Hardiman is killed in the process of breaking the cable link which now threatens to destroy the base because of the Axon re-channelling process.

With the Master a captive, the Doctor, Jo, Filer, Chinn and the Brig

talk about what to do now. The Doctor explains that he has sent out warnings concerning the true nature of Axonite to the world, but doubts that they will be believed. Yates goes to keep watch on Axos, while the Master is freed to help the Doctor. They start further work on the TARDIS. Yates and Benton have managed to set up a video surveillance link which enables Chinn and the Brigadier to watch Axos at the Complex. Jo and Filer are both worried about the Master's collaboration with the Doctor.

Inside the TARDIS, the Doctor suggests an alliance to the Master. He says he is prepared to leave Earth to the tender mercies of Axos and escape, providing the Master pilots the time machine. If he doesn't agree, the Doctor will hand him back to UNIT and leave him to die on a doomed planet. The Doctor leaves him to his work, first removing a component from the console to ensure that the Master isn't tempted to leave without him.

Axos has activated its nutrition cycle and its spacedome re-emerges from the Earth watched by Yates and Benton, who are told to pull out by the Brigadier. All over the world Axos is coming to life, feeding on energy. Yates and Benton are waylaid by an attack by the Axon creatures and have to make

their way back to Nuton on foot. The creatures begin an assault on the base, while the Doctor reveals his intention of leaving Earth with the Master, in spite of the horrified Jo's protests. The TARDIS takes off watched by the Brigadier, Filer and Jo. Yates and Benton arrive to announce that they are all under siege.

The Doctor stops the TARDIS inside the brain area of Axos, raising protestations from the Master. He offers Axos an alliance – he will link the TARDIS with them, giving them time travel facility, while he must be promised the destruction of Gallifrey as reward and revenge for his own exile on Earth. The Master is again forced to help.

Meanwhile, in Nuton, the besieged party are horrified to discover that Axos is making the Particle Accelerator increase its rate so that an explosion will become inevitable.

The Doctor's true plan is now revealed to the Master – he is putting Axos in a time loop, a kind of temporal prison. The drawback is that the TARDIS will be imprisoned too. The Master rushes from the TARDIS, but is too late to warn Axos. He departs in his own ship.

In the Nuton Base, the attacking Axons vanish as the Doctor's plan succeeds. So too does the Axon spacedome and the Axonite around the world. The Particle Accelerator is about to blow up, however, so everyone evacuates. Just before the final, engulfing explosion the TARDIS manages to break free from Axos' grip and re-emerge in the lab. The Doctor, sensing the imminent cataclysm, has just enough time to dematerialise before the whole place goes up. Outside, Jo and the Brigadier are speculating as to what happened to the Doctor when a familiar grating noise – the materialising TARDIS – greets their ears.

Back in Hardiman's old office, the Doctor tries to explain what happened and how it worked to a confused audience of Jo, the Brigadier and Filer. Chinn has returned to his ministry, while Filer is all set to return to his superiors. The Doctor confirms that the Master escaped, and that he himself is still under the complete influence of the Time Lords. Casting his eyes upwards he compares himself to a kind of galactic yo-yo. ■



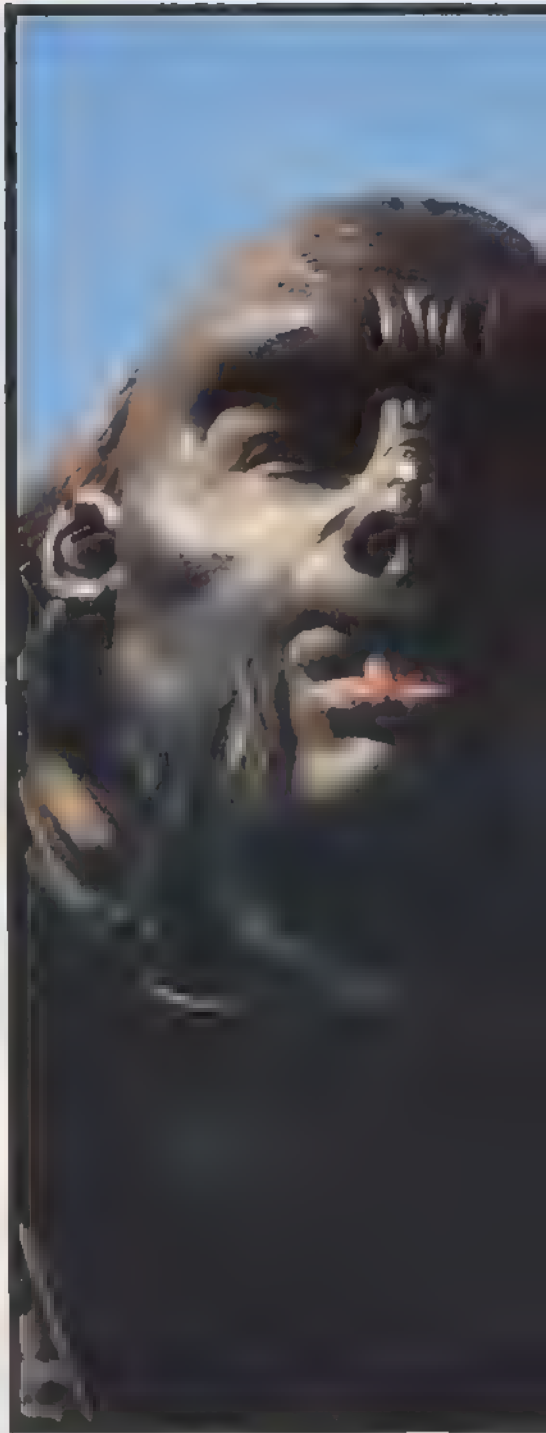
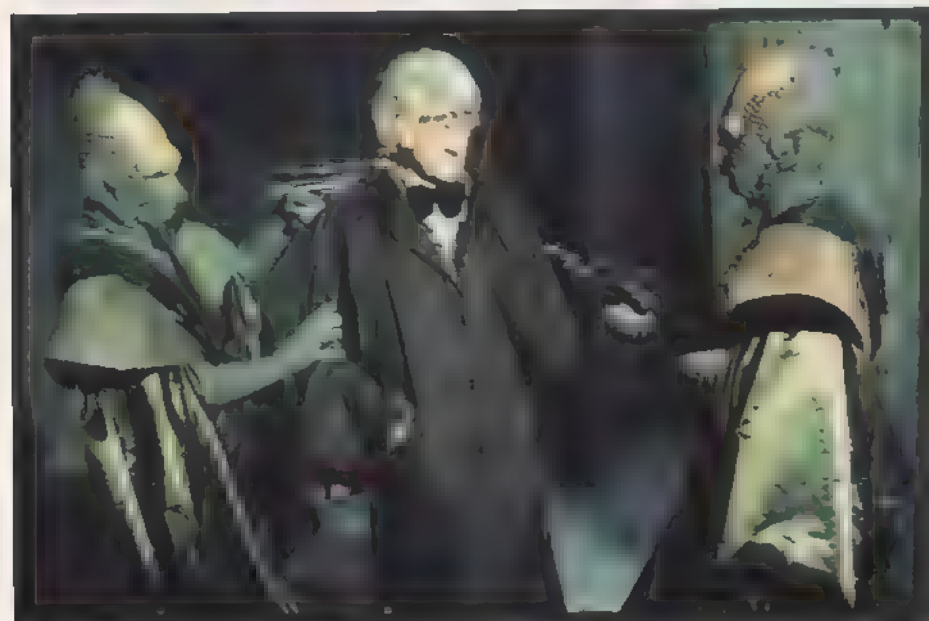


The 'behind the sofa' element in *Doctor Who* was as strong as ever in the Pertwee years. Patrick Mulkern traces their impact in this story-by-story guide to the era . . .

# Monsters AND Aliens

---





# Monsters AND Aliens

**SPEARHEAD FROM  
SPACE**

*'No one can destroy us. Not even  
you. We are indestructible.'*

**CHANNING**

The spearhead attack from space

*Monster hits, top to bottom opposite: A menacing moment in Invasion Of The Dinosaurs; grappling with a Sea Devil; at the mercy of the Draconians; main photograph: Ogrons from The Day Of The Daleks.*



was led by the Nestenes and the Autons – creations which truly deserved their exalted position in the show's hierarchy. The Autons were even more chilling than the Cybermen, with their blank, waxen faces, empty eye-sockets, fixed grins and hands that dropped down at the wrist to reveal deadly ray guns mounted in the arms. From the opening scenes with UNIT scanning a shower of meteorites to the climax with the new Doctor being throttled by a row of living plastic tentacles, this was an unusual tale. Being filmed entirely on location was a definite benefit.

The film lent the four episodes a stark glossless realism, heightening the menace prevalent throughout. Amongst many splendid scenes, this story also boasted the best invasion sequence ever mounted for the show...

The scene: a quiet suburban street. The camera pans across to a department store. The display windows are dotted with plastic dummies. To a crescendo of music, the Autons twitch into life, smash through the glass and stride out onto the pavement. A policeman rushes up, only to be gunned down, together with a couple of early

shoppers. People queueing at a bus stop are unaware of a group of Autons creeping up behind them. They are shot down one by one, and sent sprawling into the road. Marvellously filmed and accompanied by superb incidental music, this scene etched itself forever upon the memory.

## DOCTOR WHO AND THE SILURIANS

*'It was like a reptile, but it walked upright, like a man.'*

LIZ SHAW

The quote is Liz's description of a Silurian, following her terrifying encounter in a lonely barn. Not to be drawn into the cliché of alien invasion, Malcolm Hulke crafted a story where man was the usurper, and the Silurians had awoken to reclaim the planet which was rightfully theirs. It was a richly detailed story, making full use of its seven episodes, and achieving a superbly claustrophobic atmosphere.

Events were restricted to beneath the moors of Derbyshire, in the research centre and the nearby cave system, where Liz detected 'a feeling of oppression, almost terror' triggering several mental breakdowns among the staff. Shortly afterwards the perpetrators, the Silurians, were discovered.

The complete monster was concealed from viewers until the climax to episode three; subjective camerawork and hoarse breathing had sustained the tension beforehand. The Silurians were terribly convincing to goggling youngsters, with their third eyes which glowed red and could melt anything, and the mouths set in permanent yawns, twitching as they spoke. The creatures' voices, which sounded like someone with a bad cold drowning in quicksand, were a very memorable effort from the versatile Peter Halliday.

## THE AMBASSADORS OF DEATH

*'Why do you make us kill? We are ambassadors and came in peace.'* ALIEN ASTRONAUT

Once again opting out of the alien invasion format, the third story of the season showed how one man's paranoid fear of alien entities nearly brought about an inter-planetary war, when he abducted three peaceful delegates from ▶



A thank you note for  
Nicholas Courtney as the  
Brigadier and Caroline John  
as Liz in Doctor Who And  
The Silurians



# Monsters AND Aliens

Mars. This notion inspired a heavily involved adventure with unusually adult overtones. However, it became too involved for its own good in places, when matters raised in episode one remained unsolved and were sometimes contradicted in the final episode.

Nonetheless, it enjoyed long action sequences featuring UNIT fighting off armed thugs in a warehouse, and an ambush on the convoy guarding the Recovery 7 Capsule. There was a thrilling chase with Liz in Bessie, which ended up with her falling over the edge of a weir.

The alien astronauts were quite menacing, particularly when filmed in silhouette against the sun. Their true appearance was only shown once, when one took off its helmet before a stricken Liz. Their leader, sizzling very effectively with radiation, greeted the Doctor on a videoscreen extremely distorted in a shuttered alien environment. All in all a very imaginative, original seven episodes.

## INFERNO

*'Listen to that! That's the sound of this planet screaming out its rage.'* THE DOCTOR

A true classic. This was one of the very few stories to earn such an accolade, being undoubtedly the only lengthy story to hold the viewers' attention throughout, without once letting up. It gripped right from the start, as the opening sequence dissolved to a shocking image of volcanic explosions and gushing iridescent lava, from which was moulded the single word 'INFERNO'.

*Inferno* illustrated the reprisals of tampering with Nature, unleashing the rawest elements. Unearthly howling whistles and red hot technicians mutating after contact with primordial green slime served as a warning to the Doctor that the Inferno Project would soon live up to its name. Before he could act, he was trans-

ported to a parallel world. Strangely, all the action in the other dimension was drafted in at a late stage, stretching the story to seven episodes, because it was there that *Inferno* really came into its own.

We shared the Doctor's surprise at the subtle changes in Liz, but we were little prepared for the heavy shock when the Doctor was brought before the Brig. He swung round in his chair: the moustache was gone, and a deep scar cut across his right eye, concealed beneath an eye-patch. *Inferno* had a mood and an atmosphere of impending doom that has never been bettered since.

The later episodes radiated heat and flame once the core of the parallel world had been ruptured. It was the end of that world, and the Doctor had two episodes to struggle against the savage Primords before he could return to our dimension and stop it happening here. It was very harrowing to watch the fascist counterparts of the Doctor's friends die: Benton into a Primord, the Brigade Leader shot by Liz, and Liz, Petra and Sutton engulfed in lava, as a river of glowing magma rolled towards the TARDIS console. It was like a disaster movie that actually worked, and was a magnificent feat for 1970 *Doctor Who*.

## TERROR OF THE AUTONS

*'I refuse to be worried by a renegade like the Master. He's an unimaginative plodder.'*

THE DOCTOR

1971 marked the birth of the UNIT family. Katy Manning made her debut as scatty Jo Grant, a big sister, who was brave, but screamed at least as often as we did. Then there were big brothers Benton and Yates to muscle in on the action, overseen by the strait-laced father-figure of the Brigadier. Robert Holmes had the unenviable task of establishing all these characters, as well as reintroducing the Nestenes in a variety of deadly forms, to instil in us once again the *Terror of the Autons*. The Master was truly created by the late Roger Delgado, in strong Machiavellian style, a perfect foil for the saintly Doctor

The four episodes were very well-paced, if not so hot on the direction side, and full of exciting

moments, most notably the troll doll killing Farrel, the armchair melting over McDermott, the brief warning delivered by the Time Lord on the radio telescope in Dunstable, the moment when the Master stole into UNIT HQ to murder the Doctor and the conversation that ensued, and lastly the battle with the Daffodil Men, with plenty of bodies being blown through the air. The story had an open ending, leaving the Master free to wreak his revenge.

## THE MIND OF EVIL

*'Inside is a creature that feeds on the evil of the mind . . . and very soon it'll feed on yours.'*

THE DOCTOR

The Keller Machine was in itself less than impressive: the six episodes were electrified by an inherent sense of evil, and the notion of a creature capable of harbouring and projecting evil in its purest form made this a compelling adventure. The movements of the machine were accompanied by strident, threatening music from 'Deadly' Dudley Simpson – claimed by many to be the best incidental track to date. Episode two brought the welcome return of the Master, now in control of the powerful mind of evil, a lethal thunderbolt missile, and a prisonful of psychopaths and thugs. For this story, he resembled a member of the Mafia – gliding about in a black limousine with a black chauffeur, wearing a dark suit and puffing on an expensive cigar.

The Doctor suffered terribly in the grip of the Machine, which made a reality of his fearful memories of the *Inferno* Project, and many previous adversaries like Koquillion, the Zarbi and the Daleks. It took the Doctor a long time to recover from the experience, leaving him more shattered and broken than we have ever seen him.

The Master was also trapped by the Machine. His nightmare was a grotesque phantom of the Doctor, pouring scorn and mockery on his continual failure. For the first time in the series Sgt. Benton and Mike Yates were seriously wounded in battle.

## THE CLAWS OF AXOS

*'The claws of Axos are already*

*deeply embedded in the Earth's carcass.'* THE DOCTOR

Bearing a strong connection with *Spearhead From Space*, the opening showed UNIT tracking a UFO, and then the frenzied attempts to prevent it from landing. Axos was on its way to Earth, and during the first few minutes, the audience were allowed random flashes of the Axons to rouse their interest and keep them watching for the rest of the episode. This 'hook' was a technique often applied then, in the days when episode construction was the all-important consideration.

The star of the story had to be Axos. Lavish sets and costumes portrayed the shapelessness and mutability of this alien parasite beautifully, from the pulsing intestinal walls, to the tentacles and fronds which dangled liberally. Then there were all the different humanoid manifestations, the shoots which Axos sent out to draw its victims inside, and the impressive eye which bobbed on its stalk at the heart of Axos.

## COLONY IN SPACE

*'Consider carefully, Doctor. I'm offering you a half-share in the Universe.'* THE MASTER

*Colony In Space* is generally recalled with great fondness. It was rare among the early Pertwees for a story to take place on an alien planet, and for it to be fairly lightweight, making little attempt to frighten. It served rather well as a much needed breathing-space between two chilling masterpieces. For once, you could sit back, relax and be totally absorbed in the plot, and travel with Jo for the first time to another world

Sadly, Uxarius was a bleak, uninviting clay-pit; nevertheless both the colonists and the IMC men wanted it badly. Their disputes and skirmishes became more and more desperate, seemingly insoluble until the Master interceded in the

form of an Adjudicator. The Master's presence in every story of the 1971 season was deemed by many at the time to be a bad mistake, but now it seems marvellous that Roger Delgado recorded as many episodes as he did before his untimely death in 1973. His involvement in the plot changed from ►



# Monsters AND Aliens

story to story (*Colony In Space* being his least demanding) and never once did he become boring or predictable.

The underground city and its decaying society were fascinating, especially the revelation of the hideously shrivelled Guardian on its ornate throne.

## THE DAEMONS

*'Devil's End. The very name sends a shiver up the spine.'*

ALASTAIR FERGUS

This was ultimate *Doctor Who*. The atmosphere of the Pertwee era reached its zenith, as all the familiar characters were plunged into conflict with an alien being that was the embodiment of all our traditions of evil. The gloomy cavern was spellbinding. Here, the Master, in a red, satanic cloak, gloried over a coven of hooded, chanting witches, gradually invoking the supernatural power of Azal.

The enormity of the Daemon's will even overshadowed the Master, as was illustrated at the end of episode three. The Master had summoned him for the second time, and this time was quite incapable of controlling him. The last few seconds showed the Master cowering on the flagstones, begging for his life. A very unusual cliffhanger to show the Master in peril!

The story was in fact a series of climaxes, episode one providing the most terrifyingly climactic ending ever, as Professor Horner opened the door to Azal's tomb. The sight of the BBC crew being cast aside by a supernatural storm, whipping up cameras and arc lamps and sending them crashing down the Devil's Hump was intercut with shots of the Master in the cavern, Bok coming to life, and Jo struggling to help the dying Doctor.

## THE DAY OF THE DALEKS

*'You are the Doctor. You must be exterminated.'* DALEK

The start of the new 1972 season

and the return of the Daleks had been widely heralded on BBC1. Their exciting New Year trailers depicted Daleks, in colour for the first time, zooming through various London tourist spots, screeching that Saturday was to be the day of the Daleks. Sadly, none of this footage featured in the actual programme televised. Episode one was a good, old-fashioned season opener, steeped in menace, with 'ghosts' who appeared from nowhere to perpetrate strange and violent acts, and the frightening ugly Ogrons who seemed to be tracking them down. Meanwhile, the very real possibility of a world war was facing UNIT, and the Doctor and Jo were spending the night in a haunted house.

The only major disappointment came with the Daleks themselves. They were well designed, with a lovely contrast between gold and black, and their scenes were adequately directed. The fault lay in the voices; they had no life in them, and had lost the syllabic inflexion of the earlier versions. It was also obvious that there were only three Daleks ruling the Earth in the 22nd Century. However, the strong storyline gelled this into pretty compulsive viewing.

## THE CURSE OF PELADON

*'The spirit of Aggedor has risen again. The ancient curse of Peladon will be fulfilled.'* HEPESH

The fascination with this story lay in the visual delight of a primitive castle setting, in contrast with a decorous array of alien monstrosities. The nauseating octopoid from Arcturus, and the quivering, squealing Alpha Centauri were a pleasure to behold. In addition, the Ice Warriors made a dramatic reappearance, adding new dimensions to their reputation by being diplomatic and friendly and not for once the villains of the piece.

Roaming the catacombs of Peladon was Aggedor, the shaggy royal beast, which also underwent a character change from roaring ferocity to sympathetic nobility.

## THE SEA DEVILS

*'Those reptiles, Doctor, were once the rulers of this Earth. And with my help they can be so again.'* THE MASTER

The trailers for this story followed hot on the heels of *The Curse Of Peladon*, warning that the Doctor and Jo would soon be in peril from the Sea Devils, the third old enemy to be resurrected so far this season.

The mass of maritime location filming and the unearthly haunting music made *The Sea Devils* vividly memorable. The unique atmosphere left viewers with a wariness of the sea and its unfathomed secrets. The eeriest segment was set on the abandoned sea fort, where Jo and the Doctor were stalked by a Sea Devil, with no escape. Dank corridors, weird angles and fluting music combined with glimpses of claws and gills to provide essential behind-the-sofa material. The scene where the Sea Devil melted a hole in a door and then pushed its claw through was electrifying.

Other tense moments included the shots of Sea Devils rising from the deep, and their attacks on the prison chateau and the naval base.

## THE MUTANTS

*'They're Mutants! A disease! To be wiped off the face of the planet!'* MARSHAL

Voyaging into deep space on a mission for the Time Lords, the Doctor embarked upon an innovative adventure. Bob Baker and Dave Martin were impressed by the idea of the transformation of a caterpillar into a chrysalis into a butterfly. The transformation of the barbarous Solonians into Mutants was a horrifying spectacle, as scales appeared on their hands, and gnarled knobbles sprouted from their spines. The Solonian 'butterfly' was an ethereal, god-like being of shimmering colour, and it turned on the Marshal, who had been extinguishing life on Solos, the planet in his care.

*The Mutants* made splendid use of CSO for the caves under Solos, melding colourfully tinted effects with actual location work. It was used again at the climax to episode four, when the Marshal accidentally blasted a hole in the hull of Skybase and all the characters were slowly drawn out into the vacuum of space.

## THE TIME MONSTER

*'It was in my dream, Jo. There was a large crystal, shaped like a trident.'* THE DOCTOR

The Doctor had had a nightmare – a lonely island, flashes of lightning, a river of lava, a huge powerful crystal, and the Master towering above him – a premonition of the Master's latest dire plans to harness the power of the Time Monster of Atlantis. It was an intriguing tale, moving rapidly from UNIT to Cambridge to long-lost Atlantis. Full of typically groovy Seventies dialogue, Robert Sloman's script used the regular characters very well. In fact, this was to be the last time the so-called UNIT family all appeared together. He also gave us the greatest confrontation between the Doctor and the Master when their TARDISEs were linked together in deep space, and each tried to outwit the other.

At the conclusion they both had to face the judgement of Kronos, and the Master was seen to lose all his composure and dignity by grovelling at the Doctor's feet, begging to be spared the wrath of the Time Monster.

## THE THREE DOCTORS

*'So you're my replacements. A dandy and a clown!'*

### THE FIRST DOCTOR

The start of the 1973 season marked the gradual decline of the Pertwee era. Gone were the gritty Earthbound storylines and action, and in their place came cosiness and watery space opera. Some said Pertwee had become too complacent in the role. Some said the heyday of UNIT was coming to a close. Certainly, the loss of Katy Manning and Roger Delgado during the season was irredeemable, and the death knell was rung with the graduation of stories back into space.

All the same, *The Three Doctors* was a momentous occasion: the ultimate *Doctor Who* storyline, bringing together in one show all three successful actors. Many viewers who had pledged their allegiance to just one Doctor were drawn back to the show in force, no doubt captured by the fascinating *Radio Times* cover and article. And they were not to be disappointed.

Bob Baker and Dave Martin created an intriguing and sensible basis for the strange events. Patrick Troughton and Jon Pertwee were on top form, making an excellent comedy duo, yet without detriment to their credibility.

Unfortunately William Hartnell was very poorly and had to be relegated to a few scenes on the TARDIS scanner – a mere shadow of his much-loved imperious Doctor.

## CARNIVAL OF MONSTERS

*'Just like goldfish in a bowl, aren't they? Going round and round forever.'* JO

A glorious romp, juxtaposing brilliantly a grey alien world with a ship on the Indian Ocean. One closed world within another. The idea of the scope was scarcely a novel one; however, it was new to *Doctor Who* and worked very well within the revamped format. Vorg and Shurna, the vivacious showpeople, were a delight – two of the more successful eccentrics which populate Robert Holmes scripts. The Drashigs worked very well in a combination of model work and location filming, but sadly, less than convincing was the dinosaur which attacked the cargo ship.

Ultimately *Carnival of Monsters* was a designer's story, allowing Roger Liminton a wide range with the straightforward period-piece of the ship, the spaceport, and the futuristic interior of the Scope, where he evidently had a field day.

## FRONTIER IN SPACE

*'You may have heard this noise before, Miss Grant. It works directly on the fear centres deep in your mind...'*

### THE MASTER

In spite of the highly coloured gloss and technical excellence of the production, the bare skeleton of the story does not withstand too close an inspection. It is basically one of those dull plods where the Doctor and his companion spend almost the entire story trying to convince people they are not spies.

Nevertheless, with the Ogrons, the Master, and eventually the Daleks reappearing, the audience was still served quite a bumper package. The Draconians also came to the fore as one of the most credible alien races the show has

produced. The spectacular cliff-top return of the Daleks heralded the only direct story link in the Pertwee era.

Roger Delgado made his last four episodes for the series. He was never to achieve a suitable exit; we last saw him in a cutaway shot of a gun being kicked from his hand.

## PLANET OF THE DALEKS

*'Somewhere on this planet there are ten thousand Daleks!'*

### REBEC

It was a good old-fashioned *Doctor Who* story, but a sorry resolution of the Space War saga: there had evidently been little or no communication between Malcolm Hulke and Terry Nation, for the two stories bore hardly any connection with each other.

There were sparks of originality like the icecanoes, but Terry Nation stuck rigidly to his usual formula of separating the Doctor and companion, one meeting the savage locals, one meeting the struggling goodies, infection by disease or illness, and 'shock' appearance of Dalek at end of first episode. The Spiridons with purple glossy furs resembled upmarket Yeti.

## THE GREEN DEATH

*'So... the fledgling flies the coop!'* THE DOCTOR

When Katy Manning announced her intention to leave the series, it was a sad day for her public and colleagues alike. Beginning almost as a sub-plot, Jo's romance with Welsh loonie Professor Jones was to prove much more lasting than those with King Peladon and the Thal Latep, and strong enough to overcome her loyal devotion to the Doctor. The moment when the Doctor realised he had to say farewell to his dearest friend and fellow adventurer was genuinely distressing and the audience shed a tear with him as he had to hurry away to hide his sadness.

The main story was well constructed, and the giant maggots and the green slime were nauseating, although admittedly one or two of the effects were laughable. The giant fly was an horrendous blunder, so too the model shot of Bessie and its doll occupants! BOSS was tedious, but Stevens and the general image of Global Che-



# Monsters AND Aliens

micals worked well.

## THE TIME WARRIOR

*'By dawn I shall be seven hundred miles from here. Can I be concerned with the fate of primitives?'* LINX

Doctor Who returned in its eleventh season with a new title sequence, a new companion, and a subtly different Doctor. Free to roam in time and space, much of his early bitterness and arrogance had vanished, taking along with it a good deal of the third Doctor's appeal. The new persona, complete with bouffant hairstyle, was more human, a crusader almost pious in his integrity.

To brighten the Doctor's life along came Sarah Jane Smith – the very forthright feminist journalist, who naturally ran into trouble in mediaeval Wessex, but coped with it admirably.

The 'alien visitor in history' theme gave rise to another popular enemy – the Sontaran. A generous helping of suspense was meted out, while viewers speculated about the face beneath the silver helmet, and the final few moments of episode one, when Jon Pertwee peeped over come crates and saw Linx revealing his hideous toad-like head, assured the Sontarans their long-lasting popularity.

## INVASION OF THE DINOSAURS

*'The world used to be a cleaner, simpler place . . . We shall find ourselves in a Golden Age.'*

MIKE YATES

As Barry Letts himself said at a recent convention: 'We all make mistakes. *Invasion of the Dinosaurs* was a serious disappointment to us all.' It is sad that such an original idea, incorporating so many strong dramatic devices and rich characters, should have been decimated by the sheer impracticability of its central element. No stretch of the imagination could allow viewers to accept seriously the array of puppets and special

effects which represented the dinosaurs. Every effect was poor, some worse than others, but a cliffhanger with a puppet *Tyrannosaurus Rex* twitching with 'ferocity' hardly persuaded viewers to tune in again the following week.

The season's most intriguing plot development involved Mike Yates, who stunned his followers by temporarily turning traitor to UNIT.

## DEATH TO THE DALEKS

*'Using all their knowledge, they built a city that would last through all time . . . a living thing.'* BELLAL

*Death to the Daleks* had all the promise of an epic. The City, which dominated the planet of Exxilon and its retrogressive inhabitants, was very impressive. Its interior provided a dazzling maze – a labyrinth of logic problems, rewarding failure with death – a fun palace for the Doctor, Bellal, and the Daleks to do battle in. The City had a life of its own, with fearsome zombies and giant robotic roots acting as antibodies to fend off intruders.

The planet outside was equally forbidding. The location was a sandpit in Gerrards Cross, but bogged down in slurry and wreathed in mist. The Exxilons were brutal primitives, terrifying in their attempted sacrifice of Sarah inside the candlelit temple to the sound of their incantations. The story marked the return of silver Daleks, now forced to equip themselves with projectile weapons. But although the Daleks were still a threatening presence, they were devoid of their original televisual impact.



## MONSTER OF PELADON

*'You forget, Doctor. I am your judge. Your jury and executioner too . . . perhaps.'* AZAXYR

With any sequel, a viewer is forced to make a comparison, and the two Peladon stories compared very favourably. With the same writer, director, designer and producer, the continuity was complete. Some of the cast were retained too. Set fifty years on from *The Curse Of Peladon*, times had changed and most of High Priest Hepesh's worst fears had been confirmed. The planet was a puppet controlled by the Galactic Federation, and King Peladon had been succeeded by his daughter Thalira. In a satisfying reversion of character, the Ice Warriors turned up as the villains of the piece, and Alan Bennion rendered his most severe Ice Lord to date in the garb of Commander Azaxy. Aggedor was retained for moments of horror, and Alpha Centauri for light relief. The conclusion of the Peladon saga was sealed with the death of Aggedor, an emotive moment, typical of late Pertwee episodes.

## PLANET OF THE SPIDERS

*'Oh, Doctor . . . Please . . . Don't die . . .'* SARAH JANE

What *The Green Death* had been to maggot-haters, this story was to be to arachnaphobes. Robert Sloman played very well on this irrational fear, and the shots of spiders leaping onto men's backs were far from comforting. The rituals in the cellar were steeped in menace before the first spider materialised. Drawing spiders into the fray with the psychic power of Buddhists was a marked example of the producer's influence. Strangely, Mike Yates, who instigated the Doctor's involvement, had less and less to do himself as this, his last story, progressed.


Which brings us to the regeneration. Although today it may be claimed as the weakest regeneration scene, one should not dismiss the impact as the then longest-running, most vivacious Doctor collapsed to his death before the Brigadier and a stricken Sarah Jane, and became once again a stranger.


On 8th June, 1974 the Pertwee era was over ■


# Did You Know?


Some little known facts and anecdotes about the Pertwee years...




 The diamond pattern effects were inverted for the closing credits of *The Green Death*, which was also the last story to feature them.

 *Death to the Daleks* showed for the one and only time what illuminates the control room. Pyramid-shaped lights set high on the wall were seen to fade as the TARDIS was drained of its power.


 The Whomobile seen in *Invasion of the Dinosaurs* was incomplete, and the BBC's Visual Effects Department had to supply a temporary windscreen. *Planet of the Spiders* showed the Whomobile in its fullest glory.

 Steve Peters playing one of the Martian Ambassadors was rather short-sighted and had to wear his NHS glasses beneath the spooky frosted space helmet.


A lapse in continuity occurred in *Inferno* when the wig worn by Caroline John on location as Section Leader Shaw, differed from the one she was later given in the studio sessions.

 *Frontier In Space* showcased the very first model shot of the TARDIS in flight, on collision course with a hyperspacecraft. It was used only once more in the Pertwee era, in *Planet of the Daleks*.


The director of *The Green Death*, Michael Briant, solved the expense of bombing hordes of Giant Maggots by scaling the scene down and dropping adapted lavatory ballcocks from a helicopter onto a mass of inflated contraceptives.

 Jon Pertwee put on one of his famous funny voices and played the radio presenter who announced that the world was coming to an end in *Inferno*.


Few of the early Seventies stories remain complete in colour and transmissible quality in the BBC vaults. The only story for which there is no colour representation is *The Mind Of Evil*, although the first five minutes of episode six are known to exist in private collections.

 Episode one of the dinosaur story was called simply *Invasion*, to ensure maximum impact on the arrival of the puppet dinosaur when the episode ended.

A new arrangement of the signature tune was recorded as an experiment before the 1973 season started. It was rather spangly and puerile, and was thankfully discarded. It was however dubbed onto some copies of *Carnival Of Monsters* now being shown abroad.

 The beginning of episodes two and three of *Day of the Daleks* strangely retained the musical sting (the crescendo) on the repeat of the previous week's cliffhanger.

*The Mind Analysis of the Doctor* in *Day of the Daleks* featured shots of Troughton and Hartnell against half of the diamond title sequence. Over the Doctor's inert body appeared the caption 'Dr Who Jon Pertwee' like an epitaph, a few seconds before the whole of the title sequence faded in.

 Bowing out of the series, producer Derrick Sherwin gave a cameo performance in *Spearhead From Space* as a UNIT car park attendant who was verbally brow-beaten by the new Doctor.



# INTERVIEW

# What

# A

# Scream!

KATY MANNING enjoyed every minute of the time she spent portraying scatty, excitable Jo. Well, *almost* every minute, as she explained to Richard Marson. . .

**"I** told the agents I was after a youngish girl, preferably attractive, a very good actress with a strong personality and able to speak even the dumbest lines with a vivaciousness. I saw about sixty girls, writing a two-hour audition piece for the six or so who were short-listed.

"Katy Manning was the last girl to arrive, resembling a nervous sparrow, puffing away at cigarette after cigarette and absolutely covered in rings. I told her it was far, far too late but she begged to be allowed to do it, so I agreed, thinking that she certainly seemed worth it. And although we had some great girls up for it, including two 'Avengers' types, one blonde, the other a brunette, Katy was the one who got it."

Producer Barry Letts' description of how Katy Manning arrived on the *Doctor Who* scene sums up the delightful character of the actress who became so much a part of the Jon Pertwee era.

Katy herself remembers the audition well: "I heard about it terribly late, but I thought 'I can't let this one go,' so off I went. I had to use all my feminine wiles on poor



*Terror Of The Autons.*



completely bizarre gypsy types who'd obviously lived very full lives.

"The second was because I ran straight into a rock, knocking myself silly, because they wouldn't let me wear my glasses, though that's not surprising, they were so thick! – and because Jon hadn't yet got the knack of leading me around like a mother hen, which he very quickly adopted to avoid me injuring myself any more than I already had done!

"I remember them making a great fuss of me because of this little accident, but they didn't console me, because my crying wasn't a result of being hurt, but more a fear that they'd get rid of me then and there!"

## THE EARLY DAYS

"At first, doing *Doctor Who* was a nerve-racking experience. I didn't know anybody, and if you've ever met Jon Pertwee or Nicholas Courtney, you'll know that they can be quite overwhelming. They started off treating me as if I was the kid sister, only a little more kindly – that is, until they realised how easily teased I was.

"It didn't take long before it was Anything To Make Katy Laugh, the sad fact being that I was, and still am, a terrible giggler. Jon or Nick or Roger (Delgado) would carefully set me off just before a run in rehearsal and then I'd get told off! I remember Roger once had to hypnotise ▶

old Barry to get him to hear me, and I think he only gave in to humour me at first. Anyway, I did the thing and went off back home thinking, 'That's it, Manning, you've blown it,' when the very next day the phone rang and it was Barry offering me the part. I think I fainted – or, at the very least, dropped the phone. It was so exciting that it took me hours to get off this tremendous high."

Katy Manning had gone straight into television after training as an actress, first in an episode of the BBC's *Softly, Softly* playing a teeny-bopper ("I bet it was absolutely ghastly!") and then into the big ITV drama series, *Man At The Top*, playing opposite Kenneth Haigh. But *Doctor Who* was her first regular job and she remembers her first days very well.

"We were filming the one about the grisly plastic creatures, *Terror of the Autons*, and I remember it very well for several reasons," she said. "The first was because we did some filming at Robert Brother's circus, which was great fun and really interesting, because we met all these



*The Time Monster.*



## INTERVIEW

# What A Scream!

me in this factory and they were doing a close-up. He knew this, so that when they were focusing on little muggins here, he was off-camera, pulling silly faces. Let me tell you, Roger Delgado could pull the most ridiculous faces, and you just couldn't help laughing at him."

Katy Manning reckoned that some of the success of the series can be put down to the friendship that grew up amongst the lead players in the show. "It all got very involved very quickly," she went on. "It was so close a team that even the occasional cross word would be very quickly forgotten. We used to go to each other's parties, drive each other to work and go for a drink together after recordings, none of which was necessary. It's just we got on so well."

"I learnt a lot fast, mainly in the line of who to believe and who to suspect – and I learnt that Jon Pertwee tells some of the best, and most entertaining lies in the business. He was forever telling us some great yarn, and everybody could tell who was the newcomer to the show by seeing if they believed what they were hearing!"

What about the process of production in her days with *Doctor Who* and the cold locations that the crew invariably filmed in? "Oh, I resented them terribly, hated them,



loathed them – but not so much that I wanted to leave!" she exclaimed with a laugh. "No, seriously, it just became a great joke that every time we got our filming dates through with our sheets telling us where to go and when to be there, we just knew it would say 'Reigate Quarry', or something. They could be quite treacherous those places, you know, not because of the weather or anything like that, but because I used to twist my ankles trying to climb down these rocky hills and outcrops. There was one occasion when I had to ask Roger to grip on to me for dear life because I was, as usual, wearing totally impractical platform boots and I needed his support. In the end that looked very good, because Roger turned it into something that looked as though he was forcing me along against my will – little knowing that if I'd tried to escape, I'd have got about three yards before falling over and looking very undignified!"

## MINI-SERIES!

"I remember as well, when we went to do the filming of *The Three Doctors*, it was mid-November and I was wearing a nice, warm mini-skirt! Lunatic really, but there you are. There was no way I could wear the usual thermals, because I don't think Jo would have looked very glamorous with thick, pink furry material bandaging her legs, do you? So, in effect I had very little on."

"One of the first shots was of me and Jon waking up in this place and it took ages, because the light was never strong enough. So there I was, lying on this quarry floor, thinking 'What am I doing?' when I was told my legs were completely blue. They then put special dark make-up on them, while Jon suggested he could slap them back into colour!"

During her time with *Doctor Who*, Katy appeared in a great variety of costumes, which ranged from a wet-look outfit to mini-skirts and boots and included trouser-suits and even alien garb like the dress worn on Atlantis in *The Time Monster*. "What used to happen was that Barry Letts, the designer and myself would get together and chat about what Jo should wear in the next story," Katy explained. "Barry was very creative and between us we'd emerge with the basic idea of what was wanted. Then the costume designer would go away and either make or buy what was required."

"Sometimes I wore my own stuff, although it was all subject to veto, and I remember Barry once said 'no' to an outfit with two huge Mickey Mouses on it. He said that was going over the top and getting too camp, and I agree with him really. So, if the clothes weren't mine they were certainly the kind of thing I might wear myself."

"Jo was a bit of a Sixties hangover, because longer skirts took over from the mini in the early Seventies. I think for the time she looked very flamboyant, though, and we wanted something a bit extravagant to fit in with Jon's image and with the style of the show. I used to be a trendy young thing, you know, and I was very influenced by the stuff I saw or bought down the King's Road, from shops like Granny Takes A Trip, and so on."

## A BIT TOO SILLY?

Did Katy Manning feel Jo as a character was a bit silly and far too given to screaming? "Well, I always say to people who said Jo did nothing but scream, 'Just you go out into space and see how you like being attacked and menaced by Daleks and Drashigs and goodness knows what'," Katy replied in Jo's defence. "Actually, I think Jo was a very brave girl and I think she got braver as she went along. We built that up very deliberately so that when she was first in it, she was easily hypnotised by the Master and looked a bit silly because of it. But by the time she left, she could stand up to him and say 'No way. I'm not falling for this trick twice.'"

"I think she got a big kick out of travelling with the Doctor. In some respects she probably found him a very attractive man, except Time Lords aren't interested in that sort of thing, are they? The whole thing about their relationship was fascinating, I thought, and although Jo was certainly not bright in the terms of having 'O' and 'A' levels, she certainly had her marbles when it came to getting on with things."

"I was able to make her do quite a lot, and she was even more scatty and dizzy than I am, though that has a lot to

do with the script writers. You see, I'm sure we were being watched or taped in rehearsals, because every so often I'd do something or say something that within a few weeks would turn up in the next script. I was being driven to the rehearsals by Jon one morning and we were getting hopelessly lost, when he noticed I was reading the road map upside down. Sure enough, the same thing happened to Jo in *The Daemons*."

*The Daemons* was the favourite story for many of those connected with the series at the time. "Oh, I loved that one," Katy agreed. "We had lots and lots of filming, which was all done in this pretty little village near Marlborough, which is where we all stayed. I was quite into the occult at the time and I found it very interesting

found it really creepy – it certainly helped me to get in the right mood for the story. Mind you, I felt a right idiot in that silly costume which I had to wear when it looks as if the Master is going to sacrifice me – and I was equally embarrassed dancing round the Maypole. Poor old Jon looked very silly doing that, because he's so tall and he had to stoop to do it properly.

"The locals all got involved and it was strange, because we really took over the whole village for about a week and nobody minded. We were treated like one of the family," (then, donning a Wiltshire accent,) "Oh, you'll be with that *Doctor Who* fellow, won't you!"

## MONSTER MEMORIES!

Katy Manning worked during an era of the programme famed for its superb range of monsters. This must have produced its own problems! "I never found the monsters difficult to work with," Katy remembered, "sometimes because they weren't there and were added later on, or otherwise because I got on so well with the actors inside them. What was difficult was doing all that blue CSO bit, which was used an awful lot when I was in it, and meant we had to spend hours – usually Jon and me – standing on an all-blue set, looking at precisely nothing. It was very hard to look horrified if you'd just had your tea and there was nothing there to look horrified at except a big blue curtain.



"I loved the monsters, though – the more the merrier. I had loads of favourites – the Daffodil men in my first one were very creepy, and then there were those funny Axons that looked like giant painted paper bags. The Daleks were great, I loved them. They're what *Doctor Who* is about, aren't they? I'd remembered them from when I used to watch William Hartnell as a kid, terrified out of my wits behind the sofa. Acting with them just meant recalling that feeling.

"One of my favourites was the Ogrons – the men inside those were taller than Jon, and very menacing. They were always very charming to me, but some of them had, well, shall we say, diverse backgrounds. By which I mean that some knew what the inside of a prison looked like! Some were very funny indeed – those jelly creatures in *The Three Doctors* were hysterical. The actors inside them used to have real problems in seeing where they were ▶



and very spooky, too. The whole area where we filmed is surrounded by those weird stones, which nobody quite knows the purpose of, except that unpleasant things like human sacrifices were supposed to have gone on there.

"During one of the days when I wasn't needed for filming, a few of us went to take a look at them and I



## INTERVIEW

# What A Scream!

going, and when they fell over there was silence, save for the frantic designer who was worried that those funny bubbles on the outside of the costume would have got all squashed up!

"My funniest memory of doing a monster scene was the finale to *The Curse of Peladon*, which had that furry thing, Aggedor, come crashing into the Throne Room. The extras were all supposed to look very butch and they all had extremely brief costumes on. When this fight scene happens, all these fire fronds are being waved about and suddenly it all went quiet. One of the extras in question piped up, 'Oh, do mind out, dears, or you'll get yourself burnt in a very nasty place!' The whole studio collapsed in giggles."

## THE RISK ELEMENT

Was there ever a time when things went out of control or completely wrong, either on location or in the studio?

"Yes, I remember one thing going very wrong and that was in *The Sea Devils*," Katy recalled. "Jon was always very keen on all the action stuff and he didn't want them to use doubles wherever possible. So, they were going to film this scene where the Doctor and Jo abseil down the side of a cliff, and Jon, having got wind of this, came to me and said, 'Let's persuade Barry and the director, Mike Briant, to let us do this one ourselves.' Now, stupid old Manning agrees, feeling terribly sporty and brave, but hoping deep down that Barry and Mike will say no. But they didn't – they agreed."

"So I did it with very little know-how and my heart in my mouth – and promptly took all the skin off my hands coming down. It was worth it, though – I enjoyed it in the end! The other thing that went wrong on *The Sea Devils* was that just about everybody including, worst of all, the cameraman, got seasick. Mike Briant was okay, and of course Jon was sickeningly cheerful, because years ago he'd been a sailor himself."

"Then there was the time when we were filming for the one about the miniscope. I had to do this shot where I got stuck in a kind of bog, and the thing was, that once in, you got stuck for real! Anyway, they set all this up and did the shot and Barry said, 'Yes, Katy, very good, lovely. Let's do something else,' and they all temporarily forgot about me. I was sinking deeper and deeper, not quickly but slowly and stickily and I shouted my head off, demanding to be rescued. I think Jo would have been proud of me!"

What had *The Three Doctors* been like? "Super. Oh, it was great fun. I loved Patrick Troughton; he was smashing to be with, and the whole thing was a real kick. Mind you, concerning the mini-skirt I wore in that story, there's a scene where you can see my knickers! Most improper for children's viewing time, don't you think?!"

## TIME TO MOVE ON

After 77 episodes and three very happy years in *Doctor Who* came the news that Katy Manning was to quit *Doctor Who* and move on to different pastures. I asked her about the decision that was to make a lot of children unhappy at

the end of *The Green Death*. "I decided to go to prove to myself that I could actually act in other things too," Katy explained. "It was a very hard decision to make. I went to Barry Letts fairly early on in the season and said I was thinking of leaving and he said that this would probably be a good idea, as by then, Jon would have completed four years and it was unlikely that he'd do it much longer. If I was to leave with Jon, Barry pointed out, any potentially good publicity I might get at announcing my own departure would be swamped in the news of Jon's leaving. It was a career thing really – I wasn't fed up with it and I went on loving it till the very last. I adored *The Green Death* – it was my favourite, alongside my first one and *The Daemons* – but at the end I cried buckets. And do you know, I think everyone else did too. Since Roger (Delgado) had died – actually after I left, the whole team did break up, so I was right to disappear down the Amazon with Cliff."

## AWAY FROM THE SERIES

Would Katy Manning have agreed to appear in *The Five Doctors* as at one time was to have been the plan?

"What, come back from the Amazon, you mean?" Katy asked. "No, I don't think so. At about the time it was all being suggested, I thought about whether I would go back and decided that no, it wouldn't really be a good idea. I couldn't exactly play her as she was fourteen years ago, could I? And least of all in mini-skirts and platform boots! I think Jo was definitely an extension of myself, but perhaps as I was when in my late teens. It did cross my mind that Jo might look a bit silly coming back now, with me a bit long in the tooth to be running around after Jon, screaming myself hoarse!"

After she left, Katy Manning went on to present a ten-part arts and crafts series called *Serendipity*, as well as appearing up and down the country in tours of plays like *Why Not Stay For Breakfast?* and *The Monkey Walk*. She also appeared in a celebrated episode of *Target*, playing a down-and-out deviant with a taste for drugs.

"The director was Douglas Camfield," Katy added, "who I think cast me because of *Who*."

She also did a famous series of nude spreads for an adult magazine, which almost got her denounced by the popular press. "Oh, I wondered when the old naughty pictures would come up!" Katy grinned. "If truth be told, I did them for the money, although I also said to myself when I started acting, that as an actress I should greet each new experience as it came along. That's another way of saying I needed the money!"

"No, seriously, I was a bit surprised at all the fuss that ensued. I'd been out of *Doctor Who* for some years when I did the pictures and, let's face it, you'd need a microscope to spot anything with me! I think people did get a little uptight about it, because *Doctor Who* girls are supposed to have this image of being whiter than driven snow, which is just silly."

Asked finally how she would sum up her years in the series, Katy paused for a moment before answering. "I think it all worked because there was a lot of love between the regulars and the crew," she said thoughtfully. "That sounds really sickening, I know, but it's not just meaningless sentiment. There was a lot to keep it all going. Jon was a superb Doctor, who looked and sounded believable in the part. I would never have changed a thing about my time with *Doctor Who* and I look on it now with the greatest possible affection." ■

# The Pertwee Years

◀13

Doctor to meet himself, because otherwise he'd just have nipped back to warn himself about what was going to happen. We rejected the idea of more than one parallel universe, because it negates the effect of a threat in ours – as in, 'Oh well, he'll be safe somewhere else.'"

*Day of the Daleks* was studio recorded on 4th and 5th October and 18th and 19th October, 1971. The convention in those days was to do as much filming in the good weather during the summer months, while holding the studio back as much as possible until the winter. This was the reason why *The Sea Devils* was recorded before *The Curse of Peladon*. *The Sea Devils* came about from the Royal Navy's invitation to the *Doctor Who* team to film a story, which, provided it put the Navy in a good light, would be furnished free with Naval locations, equipment and men.

Director Michael Briant says: "The Navy know what it is to be operational, so we got a lot of very efficient assistance in planning *The Sea Devils*. We used a lot of film – although Malcolm (Hulke) had written for even more location stuff originally. I remember doing a power boat chase with Roger Delgado, who was terrified of water because he couldn't swim. Those looks of apprehension on his face were real! I got Malcolm Clarke to do the music simply as a money-saving device – either I had Malcolm from indoor radiophonics or I paid for Dudley Simpson.

"My wife is French and at the time there was a certain type of Renault that was popular in France but which hadn't become well known in England yet. So I used those and had the doors removed to make them look even weirder. As a result of my work on this story and on *Warship*, I later took up sailing myself!"

*The Sea Devils* went into the studio on 15th and 16th November, 29th and 30th November and 13th and 14th December, 1971. Straight after this, the team went into rehearsals for *The Curse of Peladon*, which was due for screening as the second story. The director was Lennie Mayne, later to be killed in a tragic boating accident,



and he was given a relatively straightforward script with only the occasional effect, which meant it was not only easier to record but easier to edit too.

Jon Pertwee, who has a very bad back from years of doing pratfalls in his cabaret act, suffered particularly in this one, and it was usually Katy Manning who would be called on to massage his painful back so that he could carry on with the scene in hand.

*The Curse of Peladon* went into the

studio after some pre-filming at Ealing on 17th and 18th January, 1972. It finished on 31st January and 1st February, only a matter of days before the last episodes were broadcast.

The next story, *The Mutants*, was a colonial satire. Location filming was done in some disused chalkpits and the caves in Chiselhurst, Kent. Director Christ-





Ingrid Pitt as Galleia, wife of the King of Atlantis, in *The Time Monster*.



# The Pertwee Years

opher Barry had loads of dead bud-dleia plants bought to dress the loca-tion, and had them sprayed silver to look more alien. He asked for the costumes given to the colonists to be black, and "as sinister as possible", and the whole production moved into the studio on 28th and 29th February, 1972, continuing on 13th and 14th March, and finishing on 27th and 28th March.

In the studio, a model was made of a huge cavern, constructed from fib-reglass. Lights were shone on it to make it look as if it was radioactive and then the actors were CSO'd on top.

The final transformation of Ky was, he claims, the single most complex shot of Christopher Barry's career before or since. "We had six different sources going all at once. We had the ray of the Marshal's gun, we had three shots of Ky changing (before, during and after), we had the smoke box going and we had Paul Whitsun-Jones vanishing. I was very pleased with it in the end."

*The Time Monster* closed Jon Pert-wee's season on a high note. Barry Letts again worked very closely with Robert Sloman who produced the script. "Bob and I got together and basically hammered out the plot." Designer Tim Gleeson came up with

## ROGER DELGADO - THE MASTER

The Master was Moriarty to the Doctor's Holmes, and as soon as Delgado had been cast, he began to think of ideas for the part. Letts comments, "He was always planned as a regular and Roger threw himself into it. He was especially keen on the idea of having a pair of very tight black leather gloves, which he had learnt were very sinister when he'd been playing Gesta-po agents in other productions. He perfected a way of putting them on, and I have to say we were all very impressed."

Robert Holmes had about half a page of description to go on

and it is he who invented the process of shrinking people and the hypnotism aspect. "The brief also said we were to use pseudonyms, that he was to be a semi-regular and that he had his own TARDIS."

*Frontier In Space* was the last story to feature Roger Delgado as the Master. Before the story was made, Delgado came to Barry Letts and asked to be written out of the series because other producers, thinking he was a *Doctor Who* regular, weren't giving him enough work. Letts said, "Fine. You can go in one of two ways - we can just let you slip quietly away, or you can go out in a blaze of glory and

have a dramatic finish." Roger Delgado's eyes lit up at this and he said, "Oh, let's have that, please."

Letts began to think about ideas: "I was talking to Robert Sloman about writing a finish. We hadn't got further than saying it would be quite nice to kill him off in an enormous great blaze, rather like the end of Omega, and leave it very ambiguous as to whether he had allowed it to happen to save the Doctor - the suggestion being that his affection for the Doctor had overcome his evil, but not to say so in so many words."

Delgado's last appearance was particularly abrupt and Bar-

the idea of a different TARDIS interior which was accepted because, "we were always on the look out to brighten things up. In retrospect we should, once we chose that design, have stuck with it, but I don't think it worked."

*The Time Monster* was recorded on 25th and 26th April, 9th and 10th May and 23rd and 24th May, 1972, with an insert from part six's recording on the 24th being inserted into part five's taped episode.

It was around this time that the thoughts of the team became firmly focused on the next season. It was the tenth, and it required something special. First of all, Barry Letts elected to have the title music rearranged: "I went to Brian Hodgson at Radiophonics and said, 'Look, your equipment is so much more sophisticated now, would you like to have a go at taking the theme music and rearranging it?' He got in touch with Delia Derbyshire and they did it together.

"The first story to be recorded that season was *Carnival of Monsters* and I dubbed it onto that. I then showed it to my head of department, who wasn't at all sure and then from all sides, little by little, everybody said they hated it. It was generally thought that it wasn't eerie enough – it was a bit tinkly. So I changed it back."

This didn't prevent a copy of the trial version being played over the credits of *Carnival of Monsters*, part two, when it was screened in Australia.

*Carnival of Monsters* again came from Robert Holmes, and he was ►

In the lab during *The Mutants* and below, on the beach in *The Sea Devils*.



It took a long time to explain why it was screwed up. We were all very young and that the ending was wrong – if he had been coming back, it wouldn't have mattered. What was supposed to happen was that great blobby monster you saw in the quarry was supposed to appear in the corridor. The Master is clearly seen to escape in the confusion. But, because we ran out of time in the studio, we never got the shot of the monster, so there was no explanation of why the Ogrons were rushing around like demented schoolboys and why the Master just vanished. The phrase for what happened is 'complete cock-up'.





# The Pertwee Years

asked by Letts to write a cheap story: "But in the end he directed it, and confessed that it didn't turn out so cheap after all!" Holmes started to get the idea for the script after writing a couple of episodes of *The Regiment*, which was a turn of the century serial set in a British colony: "It's a period that interests me, from late Victorian through to the Twenties. It was the days when chaps were chaps and girls were flowery. I enjoyed the idea of putting this fossilized social group into a fossilized situation. They were



This page On the run in *The Three Doctors*; above right, Roger Delgado as The Master, in *The Time Monster*; below right: with Garnik Hagan as Ky, in *The Mutants*.

all very deliberate stereotypes

"I was particularly fond of the ending where the Major finally gets to finish his book! Meanwhile, Vorg and Shirna were a kind of in-joke on the acting profession – they'd been in theatrical digs all over the galaxy and were deliberately very tacky. I thought it added depth to it. That was the one where I created a little anecdote about a place called Metebelis 3 – which they then went on to use!"

The title was Terrance Dicks' idea. A line was added to justify it. Holmes wanted to call it *Peepshow*, which was accurate but insufficiently punchy.

With Letts directing, he took his team to film on a pensioned-off ship in the Thames Estuary and then to some vast marshes in Tillingham, Essex between Bradford-on-Sea



and Burnham-on-Crouch: "It was the same place we used years later for *Great Expectations*. I remember going on a recce to find the place all by myself, on a beautiful, sunny day. It was private land and the farmer who owned it said, 'By all means use it. You can find your way out on the marshes by using the white guiding sticks that are about. If you don't you'll be sucked in.' So I went out and it seemed to stretch into infinity – you could just see the sea wall on one horizon. We were also warned that once the tide comes in, it does so at about forty miles an hour, so we had to plan our filming very carefully."

After the studio recordings, the team moved straight on to make the six-part *Frontier In Space*. This was partially filmed on the South Bank in London following close consultation with the authorities there: "If we were ►





The Green Death.



Invasion Of The Dinosaurs.



Planet Of The Spiders.

## The Pertwee Years

ever filming in a public place, we usually got the permission of the police as well. Down at the South Bank we weren't allowed to shut it off from the public, which we sometimes were. We had several Assistant Floor Managers there to try and prevent people walking into shot and disturbing a take."

The Draconian Embassy was filmed in a very expensive part of Highgate: "It was very carefully chosen as a beautiful *modern* house. The Draconian story was supposed to take place in 2000-and-something, so we reckoned that as people were still living in Tudor houses now, there was absolutely no reason why people in 2000-and-something shouldn't still be living in homes from our period. After it went out, we had several letters saying that this was ridiculous but some houses still in use now could look as if they were in a 500-year-old time warp if you took away their TV aerial."

*Frontier In Space* was recorded in studio, with the first session on 2nd and 3rd October, 1972, with the middle episodes taped on 16th and 17th October and the final session listing, peculiarly, episode six as being recorded on 31st October with episode five preceding it on 1st November.

**T**he next story saw the realisation of the plan to celebrate the tenth anniversary in some special way. The story was *The Three Doctors* and it all started with a phone call from Barry Letts to William Hartnell. He agreed to do it, and Bob Baker and Dave Martin were commissioned to write a story in which all three Doctors appeared. Then William Hartnell's wife phoned the office back and said that Hartnell was far, far too ill to do any such thing.

Terrance Dicks then had to rewrite the plot with the consent of Bob Baker and Dave Martin, keeping the first Doctor on film only, in a time capsule. His scenes were prefilmed during one November day at Ealing. Letts takes up the story: "Poor Billy couldn't remember things from one moment to the next because of his debilitating

illness. We used cue cards which we plastered about for him to read from – something he managed very professionally. Then, while we were down shooting the quarry stuff, we sidestepped during one day's filming and took that one shot of Hartnell picking a flower in his garden."

Letts goes on to explain one other idea which didn't make it into the final version of the story, which was once titled *The Black Hole*: "We asked Frazer Hines to come into the studio for the last episode, which was recorded in January. All it was was for him to appear in the final part where the Troughton Doctor was saying goodbye – we wanted Jamie to materialise in full kilt and say something like, 'Doctor, will you hurry up,'

## ELISABETH SLADEN - SARAH JANE SMITH

Elisabeth Sladen made her debut as Sarah Jane Smith in *Time Warriors*. Letts explains how she joined the series: "I told everybody that I wanted somebody who was attractive, a very good actress, with a very good personality in her own right, and cheap. It became something of a joke among the agents and so on, although I'd specified the same before Katy arrived."

"One of my colleagues, Ron Craddock, was the producer of *Z-Cars* and he came to me one day and said, 'Why not use this girl Lis Sladen. I've used her twice in *Z-Cars* over the last year, in two completely different parts, and she was superb in both. I already had a shortlist, but Lis came in and got it – ironically, the last girl I saw, just like Katy.'

and then to promptly vanish with Patrick. It was just a gag cameo really, and we left it open for Frazer to do it, right up until about three days before we went into studio. Unfortunately, he just couldn't fit it in with his commitments to *Emmerdale Farm*."

*The Three Doctors* was followed by *Planet of the Daleks*, for which the team travelled all the way to Ealing to do shots of the ice tunnels and for the tower which provides the Doctor and the Thals with a method of escape in part four. It was decided at an early stage that the jungle was too large to

With Sarah Jane Smith aboard the Whomobile in *The Planet Of The Spiders*.



fit into a location shoot which comprised only one day's exterior work. It is noticeable how Katy Manning's hair style changes between film and studio – an occupational hazard of production. *Planet* went into the studio on 22nd and 23rd January, 1973, with parts three and four following on 5th and 6th February and the conclusion being taped on 19th and 20th February.

After this the team moved to Wales to begin location work on the final story of the Season, *The Green Death*. This script, again a collaboration between Letts and Sloman, was

deliberately aimed to provoke a response to the anti-pollution theme of the piece. As it was, Letts ruefully recalls, no-one said a word!

The first studio session was on 2nd and 3rd April with the next arriving on 16th and 17th April. At the end of the month, parts five and six were taped, with work finishing on the 30th. However, instead of halting for a summer break, the team carried straight on to record the opening story of the next season, *The Time Warrior*. This was to allow Terrance Dicks and Barry Letts enough time to record their six-part series *Moonbase Three* ▶

John Dearth as Lupton, in *The Planet Of The Spiders*.







# The Pertwee Years

during the next *Doctor Who* production break.

According to Letts, "We got offered the chance to do a more adult science fiction serial, partly because I had wanted to leave by the end of the previous season and was persuaded to stay with this as the carrot and also because we were looking for a direction in which to go after *Who*. It was clear that our term on the show was coming to an end anyway, so if *Moonbase Three* had taken off that's what we'd have gone on to. It didn't work because we never had enough time, what with working on *Doctor Who* at the same time — we just didn't want to miss the opportunity. It was also the reason why I hadn't directed for one whole season and why there was a gap between *Carnival* and *Spiders*. Normally I'd have directed *Time Warrior*."

## WHERE ARE THEY NOW?

Several of the most prominent names involved in the Pertwee era have sadly died: David Whitaker, Malcolm Hulke, Brian Hayles, Lenne Mayne and Douglas Camfield. Others are no longer in the business — they include Paul Bernard, Derrick Sherwin, Robert Sloman, and

Instead, the job went to veteran Alan Bromly, responsible in 1969 and 1971 for producing two series of colour *Out of the Unknowns*. Bromly was a highly-strung man, and although *Time Warrior* was kept relatively straightforward, he found the work very taxing. In years to come, while working on *Nightmare of Eden*, he resigned halfway through and producer Graham Williams had to take over.

Robert Holmes wrote *The Time Warrior*, creating the Sontarans and naming Gallifrey: "They wanted to do an historical, which they hadn't attempted for some time. Now, I hate



About to bow out... but not before he saves Sarah Jane from the spiders of Metebelis 3.

Caroline John, who has only recently returned after having raised a family.

But the others are still in the profession – Jon Pertwee in films, television and radio, Katy Manning in Australia and Elisabeth Sladen in television and theatre, including an appearance as the Dormouse in Barry Letts' version of *Alice In Wonderland*, produced by Terr-

ance Dicks, who is now at the helm of the Sunday classics.

Other key Pertwee figures are also thriving – Michael Briant has just finished a new thriller for the BBC, David Maloney is working at Central on *Here and Now*. Christopher Barry, nicknamed 'The Mad Monk' by the cast of *The Daemons*, recently finished work on *Tripods*.



*Doctor Who* in the history mode, because I think it's too whimsy and twee. So I compromised and offered them a story mixing science fiction with a kind of pseudo-history. The Sontarans came after I'd been reading some heavy tome on war – it was terribly Teutonic and all about the Fatherland and so on. I saw the cloned Sontarans gaining sustenance from their ships wherein they are monitored to make sure they don't spend too much time on the recharging. If they do I saw a kind of umbilical regression surging down to kill them.

"The bifurcated hand was my mistake – it was very difficult for the actor

to pull out his laser or whatever. Other stuff in that script was Professor Ruebish, a favourite character of mine, because I like zany professors and that wonderful sexist line about Sarah, where Linx says she is useless because her thorax shows her to be the female of the species! The name Irongron was inspired from the Danish names of warriors, while Bloodaxe was just hokey *Robin Hood* style – you know, terribly butch men living in castles."

Filming took place in a Victorian gothic folly just outside Crewe, which stood in as the castle. The place was owned by some rich Americans who

were in residence during the shoot, which limited the team's space a bit. *The Time Warrior* was recorded on 28th and 29th May, 1973 with the second session taking place on 11th and 12th June. The story also introduced Elisabeth Sladen as Sarah Jane Smith.

The next story was the six-parter, *Invasion of the Dinosaurs*, which met with a lot of problems. Letts decided he wanted to do a show with dinosaurs in it, so Dicks suggested putting them on the streets of London: "We discussed it at a fairly early stage with visual effects. They said they thought they could manage the job, but they ▶



# The Pertwee Years

couldn't. What happened was that we'd got over-confident after the success of the Drashigs in *Carnival of Monsters*. There we combined film for backgrounds with studio shooting for the actual models – especially when the monster crashed through the hold of the ship. We'd shot Tenniel Evans firing his gun at nothing and reacting as if the monster was there and then, in the studio, we lined it up with a broken lead sheet through which the monster was punched.

"If the dinosaurs had been done this way, it would have worked. I'd wanted them done as rod puppets, but two things happened to muck that up. The first was that they were farmed off to an outside company, which has long since gone bust, and the second was that they wouldn't listen to me. They then produced these stupid animals with a very limited range of movement – moving so slowly, that a tortoise could have escaped from them. It was a minor disaster and it looked awful."

The team did their location filming in the high summer of 1973. Several scenes needed to show a deserted London. These were filmed on a Sunday morning with work starting as soon as the light was sufficient, about 3.30 to 4.00 in the morning. The first shots were taken outside Moorgate tube station to avoid traffic and passers-by. Director Paddy Russell went into the studio with the first two episodes on 15th and 16th October, parts three and four following on 29th and 30th with the concluding episodes being shot on 12th and 13th November.

This finished, the next story up was Terry Nation's *Death To The Daleks*. Nation had suggested that it would be a good idea to do a Dalek story every season, but incoming script editor Robert Holmes disagreed with him. It was only Barry Letts' enthusiasm for what became *Genesis* and with the character of Davros, that persuaded him to let that story through. *Death To The Daleks* was not a favourite story for many of its team, who were unhappy with the jump between film and studio being so obvious.



## THE JON PERTWEE ERA – EPISODE GUIDE:

<i>Spearhead from Space</i>	(4)
<i>Dr Who and the Silurians</i>	(7)
<i>The Ambassadors of Death</i>	(7)
<i>Inferno</i>	(7)
<i>Terror of the Autons</i>	(4)
<i>The Mind of Evil</i>	(6)
<i>The Claws of Axos</i>	(4)
<i>Colony in Space</i>	(6)
<i>The Daemons</i>	(5)
<i>Day of the Daleks</i>	(4)
<i>The Curse of Peladon</i>	(4)
<i>The Sea Devils</i>	(6)
<i>The Mutants</i>	(6)
<i>The Time Monster</i>	(6)
<i>The Three Doctors</i>	(4)
<i>Carnival of Monsters</i>	(4)
<i>Frontier in Space</i>	(6)
<i>Planet of the Daleks</i>	(6)
<i>The Green Death</i>	(6)
<i>The Time Warrior</i>	(4)
<i>Invasion of the Dinosaurs</i>	(6)
<i>Death to the Daleks</i>	(4)
<i>The Monster of Peladon</i>	(6)
<i>Planet of the Spiders</i>	(6)

*Death* was recorded in December, finishing on the 18th. The team now moved on to start the two stories which were to round off the Jon Pertwee era. Robert Holmes had been installed as the new editor, while Terrance Dicks finished off *The Monster of Peladon*. Letts was looking for a new Doctor, and the whole structure of the show was facing yet another upheaval. *The Monster of*

*Peladon* was a story that harked back to its prequel two years previously. It was recorded on 28th and 29th January 1974, and then on 11th, 12th, 26th and 27th February. The director Lennie Mayne was paired with his designer Gloria Clayton after an early planning meeting, so that the planet would look exactly the same as it had done before.

The final Jon Pertwee story was also the final close collaboration between Letts and Sloman. The story itself started with the catalyst of the Metebelis crystal which had been featured in *The Green Death*: "It was a running gag. You know, 'Let me take you to Metebelis Three, the famous blue planet', only to discover that it was a hostile dump! Having established the powers of the great crystal in *The Green Death* we decided to extend what it could do. We needed a 'hook' to kick off that last story and it was natural to turn back and use what we already had. I think the Lupton character had elements of the Master in him, because that central figure had played such a part in our initial discussions before the Master had been killed. As for the rest of the story, well I used virtually the whole of an episode as a chase just for Jon's benefit, and used, as a kind of thank you, most of our main stuntmen in the sequence, men who'd been with us for five years. And the rest of the plot came from Buddhism."

*Planet of the Spiders* was recorded on 2nd and 3rd April, 16th and 17th April and finally on 30th April and 1st May, 1974. The Jon Pertwee era was at an end and a new one was dawning under the aegis of Philip Hinchcliffe and Tom Baker. Jon Pertwee went straight into the West End, not far from former co-star Katy Manning, who was also in a play there. John Levene gave up acting and drifted through an assortment of different careers. Richard Franklin stayed with his work, but went through a period of great personal crisis: "I lost my way well and truly. I'd been desperate to get out of *Who* but once I'd sorted myself out, I realised just how much I missed it." Nicholas Courtney also went back to the stage, appearing in everything from *The Dame of Sark* to *The Rocky Horror Picture Show*. Letts went on to take over the Sunday classics serials from producer John McRae, where he was later joined by Terrance Dicks ■



# WHILE 'DOCTOR WHO' IS OFF THE AIR



## TUNE IN TO

- ◆ INTERVIEWS
- ◆ FEATURES
- ◆ ADVENTURE COMIC STRIP
- ◆ INFO, NEWS AND VIEWS!



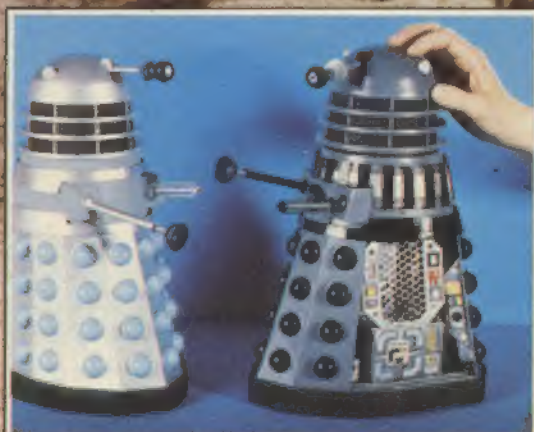
The Doctor Who Magazine – on sale each month at your newsagents. If you don't see it – order it! Or take advantage of our Subscriptions offer. . .



# TIMELORD -- BEWARE



\* COPYRIGHT TELEVISION 1984  
LICENSED BY BBC ENTERPRISES LTD



*From their oldest adventures to their latest. Virtually any TV DALEK can be recreated and YES, all the interior panels shown are provided!*

**METHOD OF PAYMENT:** For IMMEDIATE Despatch, YOU MUST PAY IN UK Currency, via Bankers Draft payable in UK, OR International Money Order. Personal Foreign Currency Cheques are accepted at prevailing exchange rate plus \$5 USA/CAN or \$7 AUS/NZ to cover Bank charges. Personal Cheque clients should allow 6 weeks processing time prior to despatch.  
**NOTE:** Kit contains small parts and is therefore unsuitable for very young children.

**DALEKS INVADE THE WORLD! ...** All the Daleks pictured here are assembled and painted Foot Tall Plastic Models. **SO ACCURATE THAT THE BBC THEMSELVES USE THEM IN THE FILMING OF DOCTOR WHO!** Any one of the four variants shown and many more besides may be constructed from the same Multiple Choice Kit, **WHICH IS NOW BEING OFFERED ON A MAIL ORDER ONLY BASIS EXCLUSIVELY FROM THE MANUFACTURERS, SEVANS MODELS.**

PRICES	USA/CAN	AUS/NZ
INCLUDING	£24.00	£27.00
AIRMAIL	£44.00	£47.00
POSTAGE	£64.00	£67.00

FOR ONE KIT  
FOR TWO KITS  
FOR THREE KITS

(UK Price still £14.95 post paid)

MAKE PAYABLE TO SEVANS MODELS  
CO SEVANS MODELS  
PO BOX 34  
TROWBRIDGE BA14 8XY  
WILTSHIRE ENGLAND

NAME .....  
ADDRESS .....  
I ENCLOSE £/\$ ..... FOR ..... No. KITS

ALL CUSTOMERS ALLOW  
28 DAYS DELIVERY.  
USE THIS ORDER FORM OR  
WRITE DETAILS CLEARLY ON A  
SHEET OF PAPER